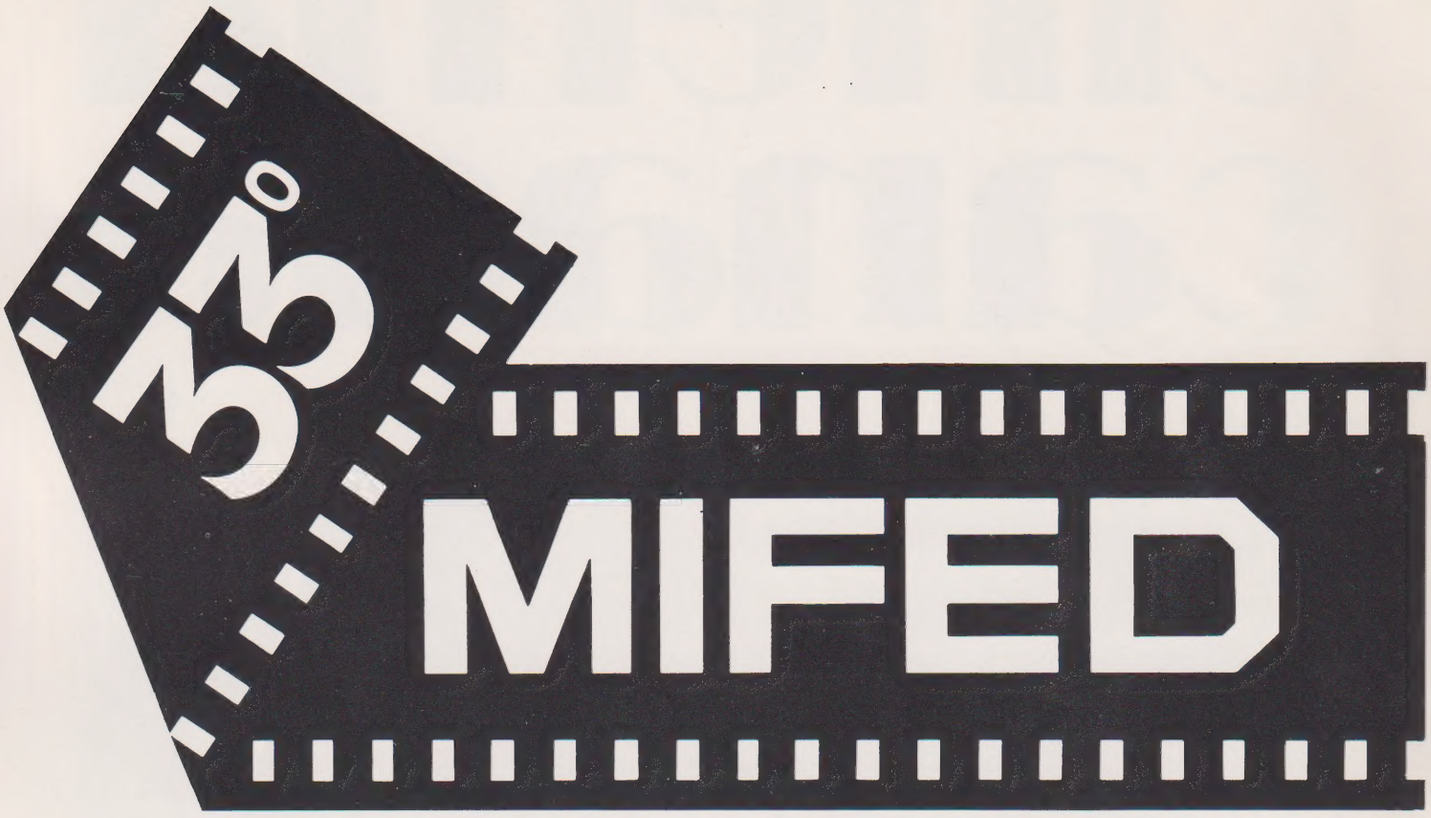
cinema canada

#25 $1

Pearson: Political Drama for T.V.

Second Wind/ Death Weekend

Reg Morris c.s.c./ The Rocca Case



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REVERB

To Widen Perspectives

I have read so many things in your review and others regarding this years' Canadian Student Film Festival that it seemed my duty to write in an attempt to clarify my position and the position of the Conservatoire d'art Cinématographique as organizers of this annual event. Many people speak through my voice and it is through their urging that this missive has been written.

1) The primary purpose of the festival is to discover and encourage our young film-makers. This does not only mean patting them on the head for a good try but also goading them into giving the very best of which they are unquestionably capable. I know that gradually, slowly, we can build that amorphous ingredient "quality" into Canadian cinema.

2) It is simply not true that our festival aims at the "commercial" style in films. On the contrary, the pre-selection committee was decidedly opposed to the notion of commercial cinema as a yardstick of craft and for that reason chose a number of films purely for their innovative and strictly non-commercial approaches. The film "Aura-Gone" is an example where we saw through the fixed camera eye people coming and going from a city hospital – not exactly a slick Hollywood extravaganza but a starkly realistic portrait.

3) Our relations with Famous Players are quite simple and straightforward. Famous Players do not intervene with our regulations, the spirit of the Festival or in the nominating of the jury. They do, however, help us through their cinema chain to publicize student films. When the winners are declared, they are the ones who present these winning entries to the public in major cities on a "free" basis to give needed exposure to student films. They also donate prize money. The money, it should be noted, is given directly to the winners by Famous Players, not via the Festival nor the C.A.C. Students are always free to refuse or accept the gift. There is absolutely no coercion involved.

4) Once the jury has been nominated, the C.A.C. has no control over its decisions. Seven people, seven experts, with seven different and respected cinematographic backgrounds, should be able to ascertain the worth of any given film. It is indeed unfortunate that some disappointed film-makers complain, after the fact, that they oppose the composition of the jury. Granted, the decisions made regarding this years' jury, as with any other, may be questioned but if we are intellectually honest we must take into account that the jury is announced by June, at the latest. Contestations should be made prior to the festival.

5) Last year two winners of the Canadian Student Film Festival represented this country at the Cannes Film Festival.

I think that of the 115 films who applied to the last festival almost 50 were accepted as entrants. That is, almost every second was accepted – a good standard. Furthermore, if we, as film-makers, do decide to enter a competition which by definition will be judged by others we must, by default, accept the critical appraisal of our work, regardless of how we may personnally feel about its merit. We must adopt the wide view and try to see the criticism as it may postively affect our future work.

For seven years, we have made a tremendous effort to create a "National Institution" and it is up to the serious students of cinema to make every effort that the festival, acting on their behalf, be improved from year to year rather than stagnate at last years' peak. We can build something worthwhile through competition but we must go beyond our personal perceptions and feelings. That is the creative basis of cinema – the widening of perspectives and the introduction of new ways of seeing the world.

Serge Losique,
Director,
Conservatoire d'Art
Cinématographique

Of Dirt and Donuts

I take exception to the inaccurate reporting on the condition of the N.F.B. Toronto Theatre as appeared in Rough Cut by Robert Rouveroy C.S.C. (Cinema Canada no. 23). The theatre is not as he describes it – it's worse. He must have been here on a good day.

Lorne Mitchell,
Regional Ass't Manager
National Film Board

P.S. Thanks for finding my donut.

Rouveroy Fan Club

Dear Mr. Rouveroy,

By way of a brief introduction, I am an expatriate Canadian working here in Tokyo as a producer/director/cameraman, etc., and I am a member of CSC so naturally I read Cinema Canada.

This letter is just further support for your articles and exposés. Your writing captures the 'feeling' of a cameraman, and you bring to light new equipment from time to time. This I appreciate. However, I would like to know more about the '41b. Nakamichi cassette recorder'. I made inquiries about it from the company here and they know nothing about such a machine. I know that you were making the point about new equipment making everybody lazy with regard to recording methods, and I agree with you completely. But you did speak quite positively about the Nakamichi machine. If it's just a rumour of further developments maybe it is something I can follow up in Tokyo later on.

Well, this is not a letter of complaint. I sincerely appreciate and enjoy your articles. Keep up the good work.

Christopher Fryman

Erratum

The Ryerson film **Bleeker Street** mentioned as "by Ross Redfern" on p. 37, issue no. 23 should have read instead: "by Emil Kolompar, Rich Ashley, John Marshall and Ross Redfern".

FILM NEWS

Major Developments

One of the great bones of contention, voiced most loudly at film seminars or wherever André Lamy may be, is the National Film Board's supposed callous treatment of independent filmmakers, whether by undercutting them in the marketplace, monopolising government film work, or refusing them access to the great NFB distribution network. Now there is a new co-operative program to promote and sell independent filmmakers' work. The NFB and the Canadian Film Institute are joining forces to arrange opportunities for independents to make U.S. sales. Every two months the CFI will host screenings at the NFB New York Office. Twenty distributors will be invited to sample the wares. The CFI won't act as a sales agent; the distributor and the filmmaker will make their own deals. There will be no charge to the filmmaker. Prints will be tied up for six to twelve weeks, and the CFI and NFB will handle shipping and so on. Jarvis Stoddard of the NFB Montreal distribution division, and Jim Bragg of the NFB New York office are involved in the program, but the person to contact is Harris Kirshenbaum at the CFI. Write 75 Albert Street, Suite 1105, Ottawa K1P 5E7, or call (613) 238 7865. They're ready to go.

The CFI also reports that a new screen is being built in the National Arts Centre in Ottawa, and that the CFI will have an important announcement to make in the middle of February.

The NFB has been expanding the film drama workshop program across the country. Roman Kroiter heads the program, and forty people total are studying in Halifax, Montreal, and Edmonton, with the most promising to move to Montreal for further study... In other development projects, the CFDC and Ontario Arts Council are running a script workshop over a five month period. Under American Stanley Colbert, the participants include Roy Moore, Martin Lavut, Carol Bolt, John Hunter, Ian Sutherland, Brian Damude, Tim Bond, John Board, Allan Simmonds, and Peter Pearson.

On the Arts front in general, though, things aren't rosy. The Canada Council has been limited to a ten per cent increase in grants this year, and the Ontario Arts Council to five per cent. That's with inflation running at over ten per cent. Metropolitan Toronto arts program head David Silcox says that the overall lack of support on all these government levels may mean a collapse in three years. Only the CBC thrives, right? Wrong. Its budget has been cut back by $15 million, and you can be sure that the day-to-day cuts won't be made in bureaucracy – or in Olympic coverage.

Jeanne Sauvé has been sworn in as Communications Minister in the Trudeau cabinet... Michael Goldberg is the new Canada Council officer responsible for the aid to video program. Word is that there's a movement afoot to separate film and video entirely with the Visual Arts section of the Council.

Educational Films

More than half the films available in Canadian educational libraries come from the United States, but it is the Canadian-made product that is used most often in classrooms across the country, according to a nation-wide survey on educational film use completed recently by the National Film Board.

During the one-year study, an NFB research team surveyed teachers across Canada at all levels, from elementary schools to universities. They found in a one-month sample period, that 65 per cent of the films used in the classroom were Canadian.

But when the team checked on the libraries and media resource centres, they found that 66 per cent of their 16mm film holdings came from abroad, mostly from the U.S. The researchers point out, however, that the films have accumulated over the years and the ratio of Canadian to foreign films is expected to change to correspond more closely with actual usage.

The NFB survey was done with the endorsement of the Council of Ministers of Education Statistics committee and with collaboration from the Special Survey Coordination Branch of Statistics Canada.

The report shows that the NFB produces 41 per cent of the films Canadian teachers use. Other Canadian producers account for 24 per cent of the films, U.S. companies produce 29 per cent, while the rest, some six per cent, come from other countries.

It also shows that 61 per cent of the teachers who have used foreign-produced films, found points of view that might be considered unsuitable for Canadian curricula.

Educators obtain 63 per cent of their films from libraries supported by provincial, regional or local education systems. Only 15 per cent come from the Film Board's free loan libraries, although this percentage varies from region to region across the country.

The purpose of the NFB study, according to André Lamy, Government Film Commissioner, was to establish some national data on how educational media are used in Canadian institutions, from elementary school to adult education classes. It is the first national look at the situation, although other studies have been done on city-wide and regional levels.

This study is a prelude to increased NFB activity in the educational field, said Lamy.

The study was done by the Media Research Division of the NFB and was directed by Lyle R. Cruickshank, Ph.D. It comprises six volumes.

Production

Harold Greenberg has released more details about upcoming production plans, and significantly, most of them are co-productions under various international agreements. Producers have been waiting, especially for the recently signed British arrangement, with bated breath, because in both French and English industries it has become evident that the European method of multi-national film deals promises more security to investors. At

any rate, Greenberg seems to be bringing these projects to fruition. To be filmed in Victoria, B.C., is a $3 million version in musical format of *David Copperfield.* It's an Anglo-Canadian effort, and music will be by that team known for the theme music of **The Poseidon Adventure.** With Carlo Ponti, Greenberg will make **The Wolves,** a $2.5 million Franco-Canadian Production. Another Anglo-Canadian effort, **Shameful,** to be made with Rank, is a $2.3 million western with Peter Collinson **(Up the Junction, The Italian Job)** as director. Sandy Howard will co-produce **Mad Dog Vachon** with Bo Svenson as the wrestler in Montreal in early Spring; Marcello Mastroianni will star in **The Outcry,** a $1.2 million revenge story to be co-produced with Cinevideo in Montreal in early Spring; and set for Toronto in the spring is an untitled film to be co-produced with Twentieth Century-Fox.

Other features in the final pre-production stages are **Why Shoot the Teacher,** to be produced by Phil Fraser in Edmonton in early spring with Bud Cort and Samantha Eggar in lead roles... Also set is **Short Wave Radio,** described by its makers as a 'lightweight feature', and set for a May Toronto start. To be shot in 16 mm, it's by writer Keith Lock and producer Patrick Lee, in collaboration with experimental film-makers David Anderson, James Anderson, and Charles Bagnall... Cinevideo is making **Aphrodite in the Middle East,** with Richard Chamberlain starring... John F. Bassett, out of direct feature action for a while, says he plans to make a feature based on the life of U.S. Tennis Star Bill Tilden. Bassett himself was on a Davis Cup team at age twenty... Another Greenberg effort in vague scripting stages is an adaptation of *St. Urbain's Horseman;* working on it are Ted Kotcheff and Mordecai Richler.

Jean-Claude Labrecque has definitely been assigned the director's chair for the Official Olympic film; producing is Jacques Bobet for the NFB. Labrecque has not set the form of the film yet, but he is required to cover the twenty-one competitions and showcase the winners of each. The film must be ready six months after the event. CTV and Bert Greenspan, along with Twentieth Century-Fox TV, will show a series of eleven one-hour specials on the Olympics, focusing on its history and people... CBC producer Fletcher Markle starred Christopher Plummer in a similar series, with one show per month to be shown.

Global TV's request to lower its Canadian content level was turned down by the CRTC, and so the network has begun to surface new Canadian efforts. The first is three hours of Bingo per week... CBC's sitcom **King of Kensington,** enjoying good ratings, has been extended five shows this season and handed a regular weekly slot next year... And the other Canadian sitcom, **Excuse my French,** on CTV, continues to pull larger audiences... All this comedy may be too much for the country, after the Olympics and Trudeau's year-end comments. Insight productions, with producers John Watson and Julius Kohanyi, are making **The Morning Line,** a half hour TV drama with Pen Densham writing and directing. It's a CBC co-production about a decision whether to save a mare or colt, and stars Jackie Burroughs, Hugh Webster, and Gary Reineke. CBC production is bursting, as the dash to finish ahead of Olympic camera requisition moves up. Claude Jutra is making **Ada;** Ron Weyman is looking for a lead for **Stacey,** to be based on the Margaret Laurence creation, and shot in Vancouver; Allan King has finished **Maria,** about a garment centre immigrant worker in Toronto; Stephen Katz will direct a ninety-minute Victorian melodrama, **Ladies in Retirement;** Robertson Davies' early play, **Overlaid,** will be adapted for a half-hour slot; David Giles will direct Pirandello's **Six Characters in Search of an Author;** and George Bloomfield is shooting **Saturday, Sunday, Monday,** an Italian comedy by Eduardo Filipo, with Eli Wallach, Anne Jackson, and Jean Gascon.

A Matter of Choice: Nuclear Energy Ontario, is a twenty-eight minute short made by Tetra Media. It concerns the impact of nuclear energy on lives of Ontario residents. The people themselves describe their reactions to and experiences with nuclear power and express their views on the future it should take.

The CFDC has announced future meetings and deadlines: February 29 for mid-April judging, April 30 for mid-June judging, and May 22 for mid-July judging.

Festivals

The accolades are coming in fast and furious, as Canadian features, shorts, and TV efforts capture prizes hither and thither, and, for what seems like the first time, the list isn't dominated by NFB efforts.

Back to October and over to Spain, where David Cronenberg's **Parasite Murders** was awarded the Grand Prize at the 8th International Festival of Fantastic and Horror Films at Sitges. On to Chicago in November where participants, with directors present, included **Action, Recommendation for Mercy, Lies My Father Told Me** and **The Mourning Suit;** Robin Spry's **Action** won the Silver Plaque for Best Documentary. On the TV front, CTV received a Gold Plaque for producer Ken Lefoli's **Window on the World: The Oil Weapon,** a Silver Plaque for producer Ron Thom's **Window on the World: The Grains of Conflict,** and Certificates of Merit for producer Ron Kelly's **Heritage: Ireland,** and producer Don McQueen's **Maclear: Guns Across the Border.**

CTV also did well at the Virgin Islands (formerly Atlanta) Fest: a Gold Medal for Jack McGaw's **The High Way to Die,** Silver Medals for Jerry Lawton's **Human Journey! Leadership** and Kelly's **Heritage: Ireland** and Peter Backhaus' **Untamed World: Antarctica,** as well as a Bronze Medal for **The Grains of Conflict.** OECA fared well too: a Gold Medal for **Chemistry: Elements of Change** and a Special Jury Gold Medal for Exceptional Merit for producers Gladys Richards' and Philip Nixon's **Portrait of the Artist.** In the Venus categories, Canada glowed: **Private Slovick,** the Universal-Vision IV TV feature won a Silver Venus, **Lies My Father Told Me** won the Golden Venus as best of the festival, and **Eliza's Horoscope** was awarded a Special Jury Prize and received the honor of being the final evening's screening.

At the Teheran children's festival, **The Owl Who Married a Goose** received an Honourable Mention. **Eliza's Horoscope** and **Lies My Father Told Me** were also shown, with Gordon Sheppard and Elizabeth Moorman there from the former and Yossi Yadin from the latter, along with Fest Bureau rep Jacqueline Brodie. At the

Festival Dei Popoli in Florence, Teri McLuhan's **The Shadow Catcher** was screened... CTV grabbed awards at the International Film and TV Festival in New York in late Fall: a Gold Medal for **Kidstuff;** Silver Medals for Paul Lang's **Trans Canada Highway** and for Bill Hartley's **Inquiry: Immigration;** and two Heritage shows on Italy and Ireland won New York City's Special Award Certificate...

The Teenage Movie Awards, sponsored by the University Film Foundation, the University Film Association, and the Council on Nontheatrical Events, a U.S. competition, was won by a Canadian: Robert Bergman of Toronto won the Grand Prize and the first place in the Senior Category for **The Romance of Irving,** and so receives a film study scholarship. He made the film in Super 8 sound. Third Prize in the 16 mm category went to Robin Miller of Willowdale, Ontario, for **A Sometimes Life,** and Honourable Mentions in the Senior Category were given to Marizio Belli of Sudbury and John Bertram of Toronto.

Lies My Father Told Me has been declared the Best Foreign Film by the Golden awards, held in Hollywood in January.

Coming up are more and more festivals, and most want entries.

An all-day short film festival will be held again this year, sponsored by the Toronto Filmmakers' Co-op, the Ontario Arts Council, and Toronto Arts Productions. Date is February 14, site is the Town Hall, and the fest will run from 9:30 am to midnight. In the morning will be films by and for kids, with Super 8 added in the lobby. Afternoon will present student films and, later, adult amateur efforts. In the evening, independent works will be shown.

The U.S. Industrial Film Festival, 9th edition, has announced an entry deadline but no festival dates. Send them anyway, before March 1st, to 1008 Bellwood Avenue, Bellwood, Illinois 60104, where they'll accept 16mm independent films, 35 mm filmstrips and slide programs, in 26 categories... The 18th Annual American Film Festival, sponsored by the Educational Film Library Association at the Hilton Hotel in New York, will be held May 31 to June 5. Films must be in by mid-February, to 17 West 60th Street, New York 10023... Filmex in Los Angeles, March 21 to April 4, will premiere a new event: a feature film market, three countries at a time, and Canada is tentatively scheduled for this year. Three days of screenings will be held for buyers and distribs, and the Festival Bureau would pay the costs, with the CFDC providing a video room for further screenings. Only English or subtitled films will be considered.

The Ontario Film Association is again having its two-part program at the YMCA Conference Centre, Geneva Park, near Orillia, Ontario this spring. The Second Annual Grierson Seminars will be held April 3-7, with only ninety guests accepted and to be led by Allan King with Paul Rotha as key speaker. Theme will be documentary film and propaganda. And then the 7th Annual Film Showcase will be held from the 7th to 11th. A buyer-seller gathering for new 16 mm efforts to be screened for anyone who may purchase them, this event has been highly successful in the past. More information on both from Box 521, Barrie Ontario L4M 4T7.

And the National Gallery has announced the Second Canadian Filmmakers Series, a complete program that tours the country, of 12 independent films. Included are Veronika Soul's **Tales from the Vienna Woods;** David Rimmer's **Canadian Pacific, Fracture,** and **Watching for the Queen; Surreal** by Kim Cross; **Seeds** by John R. Gava; Al Razutis' **Le Voyage** and **Visual Alchemy; Boardinghouse** by Neil McInnes and Ken Stamnick; **Ice** and **Surface** by Nicholas Kendall; and Lorne Marin's **Second Impressions.**

For details on Toronto's Super 8 Festival, see Special Events in this issue.

André Link, producer-distributor and filmmakers William Fruet, Claude Jutra and Martin Defalco were all in the URSS at the end of January for a Week of Canadian Film to be held in Moscow, Leningrad and Riga. Seven features and six shorts were chosen by the soviet authorities. They are **Kamouraska** by Claude Jutra; **Cold Journey** by Martin Defalco; **The Hard Part Begins** by Paul Lynch; **The Mystery of the Million Dollar Hockey Puck** by Jean Lafleur and Peter Swatek; **Wedding in White** by William Fruet; **Why Rock the Boat** by John Howe; **Les Vautours** by Jean-Claude Labrecque, and **Pas de Deux** by Norman McLaren; **Le mariage du hibou** by Caroline Leaf; **Who Are We** by Zlatko Grgic; **Thoroughbred** by Pen Densham and John Watson; **The Violin** by George Pastic; **Hunger** by Peter Foldes.

Le grand film ordinaire, Roger Frappier's feature documentary made with Le grand cirque ordinaire, the Quebec theatre company, was shown at the International Student Festival of Open Theatre (Oct. 19-26) in Wroclaw, Poland. The film was well received and praised for its use of theatre to examine contemporary social problems.

Random notes

ACTRA

The Association of Radio and Television Artists (ACTRA) has a new national board of directors elected for a two year term; Grace Butt from Newfoundland/Labrador, William Fulton from the Maritimes, Victor Knight and Gordon Atkinson from Montreal, Bob Gardner from Ottawa, Neil Leroy from Winnipeg, Walter Mills from Saskatchewan, Jack Goth from Calgary, Douglas Paulson from Edmonton, Roy Brinson and Bruce MacLeod from B.C., and, from, Toronto, Lorraine Thomson Barbara Franklin, Don Parrish, Charles Templeton, Ben Wicks, Bernard Cowan, Vernon Chapman, Jack Gray, and Joyce Gordon. The executive was to be chosen by this group in late January...

Toronto Co-op

Another group gathering took place November 30 when the Toronto Filmmakers' Co-op held its annual meeting. A new executive was elected: Pen Densham, Alan Goldstein, Tony Hall, Kit Hood, Ruth Hope, Mark Irwin, David Leach, Patrick Lee, Clarke Mackey and Keith Lock. Guest Ron Evans of the Ontario Arts Council outlined the Council's view of filmmakers – technical level high but too little hustling and maturity – and said he felt the Co-op was moving along very strongly. He outlined Council assistance to filmmakers, as well as the thinking behind the programs: talent and creativity are to be developed, but the public must benefit too, i.e., the films must be shown. He said that Council grants to film and photography were $340,000 in 1975, with

$250,000 going to individuals and $100,000 to organisations. Bill Boyle spoke next, and explained that the focus this past year had been on developing programs to make the Co-op a group activity centre rather than a service. Workshops had been started and the results were disappointing statistically, although participants felt they were definitely useful. The job placement service was going well, and he wanted to further the National Film School idea. The members voted down this last goal. Working groups to program various aspects of the Co-op were organised, with areas outlined including script library, darkroom, public relations, rushes, workshops and administering the production fund grant of $3000 recently received from the **Arts Council.**

And now to the legislators; The CCFM sent a special Christmas card to all Ontario MPPs. On the outside was written, "All we want for Christmas is" and on the inside was added "a film quota and levy", along with wishes for a merry Christmas.

CFTA

Another couple of meetings were held in early winter, and this time it was the Canadian Film and Television Association (CFTA). First with Hugh Faulkner and Aides, where the CFTA requested open tenders on government jobs, the transformation of the CFDC into a bank-type operation, and an extension of the tax write-off provisions to shorts and TV films. Faulkner said there is no unanimous voice in the industry. The CFTA also met newly-installed CBC president A.W. Johnson in December. The CFTA proposal for a special fund for developing co-productions will be studied, and the meeting was summed up as "all in all a good start toward re-establishing relations with the current top echelon of the CBC."

Miscellaneous

You may have heard rumours circulating, and, not being one to fan the flames, I hereby divulge a rumour as fact, and a rumour as pretty certainly fact. First, the fact. Quinn Labs has been rumoured to be in financial trouble. Well, although Mirrophonic Labs isn't doing spectacularly, Quinn is perfectly solvent. It was the company, a holding conglomerate, that owned all of Quinn's shares that was in trouble, so much trouble that its assets, i.e., Quinn, were put up for tender. Holding Company, called Vencap, went bye bye, and Quinn's shares, as Findlay yelled in a Globe and Mail Business Section ad, were acquired in total by a multinational company. Quinn is now among the hundred subsidiaries of Tozer, Kemsley and Millbourn (Canada) Ltd.

(continued on p. 11)

THE PRAIRIES

AMPIA vs. ACCESS

During the past year forces have been gathering under the banners AMPIA (Alberta Motion Pictures Industry Association) and ACCESS (Alberta Education and Communications Corp). Confrontation and conflict there has been; total war seems imminent. The issues of the day are moral and prudential matters, guided in the latter case by equal weightings of enlightened and unenlightened self-interest and in the former case by piously invoked principles of altruism. Of course, the AMPIA front is less unified than the ACCESS front, some of its members forming a shadowy underground dedicated to the sinister and myopic practices of self-destruction.

The central contention of AMPIA is that ACCESS, a crown corporation founded on October 17th, 1973 and funded by the government is buying men and materials so that it can compete with the private sector. The evidence for this intention to compete, as we shall see, is the present existence of competition. What better evidence could there be? What is wrong with this – howls of "government intervention", sighs of "private enterprise" not withstanding – is that it is an unnecessary and silly waste of public money, another example of the profligacy of bureaucracy.

Unfortunately the replies to this contention made by Mr. Larry Shorter, President of ACCESS, do not even have the merit of being straightforwardly false: they are, alas, a mélange of the muddled, the misleading, the misinformed, the evasive, and the false. Let us start with the most reasonable denial by ACCESS to the charge of trespass. When confronted by AMPIA about its acquisition of flatbed editing equipment early in the year, Mr. Shorter claimed that this was necessary because the private sector was already flooded with work. In the light of the fact ACCESS has also added a new film crew to its personnel and engaged in the production of various films, this argument ought to be extended to cover all the capabilities of the private sector.

The justification for the burgeoning equipment and manpower, then, is this: the private sector is unable to supply the necessary facilities to ACCESS because it is already working at full capacity; and so ACCESS has to expand its 'in-house' production capabilities. This might be a good argument if its premises were true, but that is not the case. It is simply false that all, or indeed most, of the private production companies in Alberta are carrying a full work load.

Consequently the increase in equipment and personnel, the production of training films for Grant McEwan Community College and Southern Alberta Institute of Technology, the production of the series, "Man and His Environment", all of this represents work and equipment that could have been provided by the private sector. Hence the claim that ACCESS is in competition with the private sector and in the business of squandering public funds.

And this is no small time operation: we are not dealing with a two-man set up working out of a disused garage. ACCESS employs about 200 people – a healthy number this, after only two years of operation – and has an estimated annual budget in excess of six million dollars. It is impossible at the moment to get an exact breakdown of the financial and interior structure of the ACCESS war machine, but here is an educated guess. Suppose that in the year 1975-1976 ACCESS spent $1,000,000 on the radio station CKUA that it runs. (This estimate is very high, but it takes into account some recent capital expenditure.) Now we know that ACCESS purchases about $2,000,000

of equipment, services and personnel a year from the private sector, so that leaves about $3,000,000 unaccounted for. This means that *at least* as much production work is done in-house as is contracted out and it almost certainly means that much more is done. For the figure of $2,000,000 includes film stock and processing, graphics and all television program acquisitions and co-productions. If ACCESS is engaged in as much production as the figure of $3,000,000 suggests then it is clearly duplicating work that the private sector could handle; if it is not engaged in this much production, then what, one may well ask, is it doing with three million dollars of public money?

The argument for the expansion of ACCESS based on the claim that the private sector is unable to handle any more work, although unsound, at least has the merit of clarity. Still, this clarity is somewhat obscured by other pronouncements that have emanated from ACCESS. The obscurity is caused by the implications of these remarks, which tend to undermine the rationale for the argument: the claim that the private sector is flooded with work. In particular, it has been claimed that ACCESS in-house production costs are cheaper than those of the private sector. This, of course, is not true, the figures upon which it is based not taking into account indirect costs of men and materials. In addition, it has been claimed that ACCESS is equipping itself to handle a "minimum consistent volume". Whatever minimum consistent volume may be, it clearly is volume in excess of mere rush material. I do not think that one could fault ACCESS for wishing to provide against the eventuality that the private sector was unable to supply an equipped crew at immediate notice on all occasions; but the extent of its equipping far exceeds any such reasonable requirements. One can only conclude that its intention is to produce material that the private sector could produce and that it believes this to be a legitimate function regardless of the capabilities of the private sector. Again, it is illegitimate because it is wasteful.

There are other problems that the private sector has had, and is continuing to have, with ACCESS. These problems revolve around the issues of rights and royalties. Suffice it to say that ACCESS seems to think that it should have complete distribution rights in Canada for all of its material, including material co-produced with companies in the private sector. On top of this it seems to think that the demand for royalties by the private companies that produced some of ACCESS' very low budget productions amounts to a demand by the private producer that ACCESS subsidize the private sector. In reality, all it amounts to is a demand for a reasonable return on one's invested capital.

So much, then, for the causes for the recent skirmishes between our two hosts. What strategy has AMPIA envolved to deal with this threat to membership? After the ineffectiveness of the various meetings and bits of correspondence that AMPIA has had with ACCESS president, AMPIA's executive decided to approach the Ministers of Education and Advanced Education, Messrs. Koziak and Hohol respectively. Needless to say, the Ministers were very attentive, they appeared thoughtful and disturbed by what AMPIA had to say, but in the end they have done nothing. In the legislature, under the questioning of Mr. Clark, the Social Credit leader, Mr. Hohol attempted to evade the pertinent issues by claiming impotence in the face of ACCESS wheelings and dealings; and, recently, on being questioned by AMPIA president, William Marsden, Mr. Hohol prevaricated and played for time. The government, it seems, is unable to face its responsibility for the ill-begotten issue of its philandering with the public purse.

There is a moral in all this, one that independent producers throughout the country not yet plagued by the self-propagating mammoths conceived by the bureaucratic mind, ought to heed. ACCESS was created to satisfy a distinct need, the need for organised, controlled educational material. But the act which generated it allowed it immediately to become an instance of Parkinson's Law. At the present time, the Government of British Columbia proposes to set up an ACCESS - like authority for the coordination of educational material throughout the Province. Their statement of intent restricts their proposed authority in exactly the way AMPIA wishes ACCESS restricted. They say, "We are not devoting public funds to the establishment of an expensive network of television broadcast facilities, as has been done in other provinces. We are not establishing an 'in house' production facility with expensive studios and fancy equipment, as others have chosen to do; and we are not establishing a rigid and bureaucratic corporation for a project which could be handled more efficiently using existing mechanisms." So their intention is merely to coordinate the facilities available to them in the private sector. Nevertheless we all know what happens to good intentions.

Peter Haynes

Manitoba

Now that the posties are back at work, we in the West can once again send out glorious rumours about just how fat we are. There's a lot of news to catch up on. First, the Yorkton Film Festival. Apart from the screenings and awards, this year's festival also sponsored a day-long panel on the current state of the Canadian Film Industry. The panel was set up of some brass (CFDC, CBC, CTV, NFB, etc) and a few independent filmmakers. However, the discussion was really more of an open forum featuring a lot of concerned film people. The subject matter was somewhat frustrating because it lacked focus and featured many of the woes which have been rehashed ad infinitum. But a few important points were raised. To begin with the current state of non-production in Saskatchewan, especially for the novice filmmaker. Allan King was asked how a filmmaker could establish himself in Saskatchewan. He really couldn't provide a solution beyond the usual checking out of resources and needs. For the young filmmaker both experience and opportunities seem virtually unobtainable in Saskatchewan. This coupled with tremendous governmental indifference paints the gloomiest picture to date for local filmmakers.

Talk, however, also centred on more optimistic topics. A feeling existed that there is a real sense of a regional identity in the Prairies. Many film people suddenly found themselves face to face with one another after years of familiarity through rumour and scattered films alone. Suspicion and antagonism melted into co-operation as talk concentrated on common needs, experiences and ambitions. Closer contact is now planned between the Manitoba-Alberta-Saskatchewan people to

combine talents in the future.

Another area of interest was television. The question of how to compete with Kojack was placed before the group. Some suggestions were given but none which could not be shot down for financial reasons. There is little room for experimenting, a financial obligation to use anything produced, and a scarcity of funds to train talent. Nonetheless, the CBC was seriously talking of decentralization for the first time (to my knowledge) and of an increase in dramatic production.

CBC's intentions have been verified in Winnipeg by their plans to produce six one-hour and two-hour long dramatic productions locally. Production is slated to commence in February and all but one project is under Derek Goodwin, recently arrived from England. At present scripts have been commissioned from both local and international writers. The local writers include Bill Morantz and David King.

The National Film Board recently completed the first in a series of regional workshops for film directors seeking dramatic training. The workshop was held in Edmonton under the supervision of dramatic coach Israel Hicks. Manitoba participants were Leon Johnson, David Cherniack and Allan Kroeker. Other participants in the Western region were Terry Marner, Anne Wheeler and Michael Asti-Rose. The first workshop had each participant closely working with a single actor on an assigned monologue which was eventually shot and presented. The participants are now working on staging other scenes back at their home bases with which they will return to the next session in January. There are three sessions in all. From these sixteen people, four will be chosen for an intensive summer session in Montreal.

The Winnipeg Film Group is also busy with its continuing dramatic workshop. The program has proven a tremendous success and has concentrated not only on production but also on the theory and business of film. The program co-ordinators are endeavouring not only to instill dramatic concepts and methods but also to focus on how one finds money to make movies and the proper ways of approaching people for funding.

Winnipeg's first 35mm feature film was recently unveiled. The film, **The Melting Pot,** premiered at the Playhouse theatre, a non-chain theatre, as the producers chose to distribute the film themselves. The film centres on the Winnipeg Flood of 1950 and truly deserves the tag of "disaster" film.

On a more optimistic note, the Winnipeg Film Group recently wrapped production on their comedy short, **Rabbit Pie.** The film is a period comedy concerning the strange qualities which this culinary delight has in abundance. Directing chores were handled by Alan Kroeker.

Finally, a short quiz. What Famous (?) Canadian film director is planning to shoot a feature film this summer? The film will be shot in black and white and will utilize totally non-professional talent. It will be a low-budget film and there will be no CFDC funds involved.

Len Klady

THE WEST COAST

It is not the easiest time to write a positive article on film in Vancouver since we have just gone through a provincial election that gives us a completely new Government. That in itself is not a cause for complete depression except that after several years of trying we had finally established a dialogue with the previous administration, and even had some Ministers come out in favour of a quota system. We will find out in the next few weeks, as the cabinet is decided upon, just what we have to deal with in terms of a liason person.

Production here has not been plentiful this year but if one believes in listening to rumour 1976 looks good... Definitely slated is an International Cinemedia Centres Production, **Shadow of the Hawk,** produced by John Kemeny with Jack Smight directing. Shooting will start mid-January and continue through mid-March. This Canadian feature will star Chief Dan George, Jan Michael Vincent and Gwen Welles. Other parts will be filled by Vancouver talent including Ross Vassarian, David Glynn-Jones, Paul Stanley, Len George and others. Bob Linnell is production manager.

Sally Patterson is now editing **The Keeper,** a low budget CFDC feature for which producer Don Wilson managed to secure Christopher Lee as star. Tom Drake wrote and directed this horror/suspense story.

American International Pictures is about to wrap a sci-fi/ horror feature on Bowen Island. Director Burt Gordon managed to shoot through our entire monsoon season. Not the least of the horror on that shoot was an explosion involving our favorite special effects person John Thomas who is happily recovering. It will be some time before it is established whether or not he will require surgery on his eyes.

Canawest was hopping earlier this winter with two Twentieth Century episodes in an "Our Man Flint" series. The killer schedule called for 11 days on each shoot. Star Ray Danton was suddenly taken ill and returned to Los Angeles so there is currently only one episode in the can.

John Vidette and James Margellos were in town in late Autumn prepping a feature that unfortunately did not come together.

Some irate actors called me today in fury with the CBC. That in itself is nothing unusual in a talent/ CBC relationship, but if this is true then it really is too much. We have just completed construction on magnificent new offices and studios for CBUT and there was some hope that local production might become a reality. Not so. According to the story, Don Eccleston is preparing to shoot an hour-long drama with hardly any local talent. Leads are coming in from the east to give local yokels a chance to work with some real performers to gain some experience! We hope this is just a nasty rumour.

On the rumour front AIP is supposed to be shooting another feature here in February... and there are whispers of a medium budget Universal feature for Spring.

Commercials continue to supply a source of income to film persons here. Busiest houses seem to be Bob Fleck's Take One Productions, Jubenville Embra, Bill Bratkowski and many freelancers, including Roy Hayter who cleaned up in Edmonton with multiple awards for his film **Alyeska.** Franz Russell has just started into production with Franz Russell & Associates and is doing nicely, thank you.

Fiona Jackson

(continued from p. 8)

Nielsen-Ferns, an independent Toronto company, whose hour-long documentary on Dostoyevsky with Malcolm Muggeridge filmed on location in Russia was shown on CBC Christmas day, reports that their series a **Third Testament** has been bought by PBS and the BBC. A book based on the series, produced by a Toronto company, will be published by Little, Brown in the U.S... Viewer response means Canada AM on CTV has been extended to two hours... Christopher Wood's Majestic Film Sales of L.A. has acquired **Eliza's Horoscope** for world distribution... René Simard, the French Canadian song star, has signed an exclusive TV development contract with Twentieth Century-Fox, starting with a prime-time special... TV Ontario has added transmitters in Kitchener and London... The hottest show on American TV is **NBC Saturday Night,** created by Canadians: producer is Lorne Michaels, actors include Dan Ackroyd and Gilda Radnor, musical director is Howard Shore, and so on. There's probably a good case to be made that a huge chunk of American TV is really Canadian, leading to the next question: what if they were all here? I don't think the answer would be a carbon copy of American TV.

In an important decision, the Quebec Appeal Court has upheld Kellogg's use of cartoons in TV ads, overturning a government ban that reduced film-makers' incomes substantially. The Quebec government says it will appeal to the Supreme Court, and hearings will be held this year. Kellogg says the law is unconstitutional because only Federal control regulates broadcasting, and furthermore these commercials were made in Ontario, bringing the matter of interprovincial trade into the situation... In other litigation, Trevor Wallace's New World Productions has been sued by Daniel Mann and Alex North for not honouring contractual arrangements... Bushnell Broadcasting was sold to Standard Broadcasting, and the CFDC ordered Standard to sell Bushnell's Cable interests. But Bushnell minority shareholders took the decision to court and won, thereby, in some eyes, drasically lowering the power of the CRTC...

Thomas Vamos' NFB feature, **La fleur aux dents** was shown on Radio-Canada TV January 14 and got a luke-warm reception. The film is an adaptation from the novel of the same name, written by Gilles Archambault, and was written by Vamos and Pierre Turgeon. Claude Jutra played the leading role, seconded by Anne Dandurand and Lise LaSalle. The film was made in 16mm.

Another NFB film, **The Hecklers,** was aired on CBC-TV on Jan. 18. This hour-long documentary about the work of Canada's political cartoonists was conceived by Terry Mosher (Aislin) of the Montreal *Gazette.* Mosher worked closely with the producer-director Ian McLaren and with the script writer Ian Mayer. Although Joey Smallwood, John Diefenbacker, and Robert Stanfield were all interviewed, P.E. Trudeau refused to give his opinion of the cartoonists, these modern-day hecklers. The film received excellent reviews in Montreal.

Results

Domestic earnings (U.S. and Canada) for **Lies My Father Told Me** as of December 24, in the theatres, was $794,229... the CBC has sold several **Performances** to Sweden, **Man Alives** to Holland, and **The Overlanders** to Norway... **Magic Island,** a short produced by Elaine Ryan and directed by Ron Vester of Venture Film Productions, has been sold to Famous Players as a theatrical short... Famous Players, owned 48.8% by Canadian Cablesystems and the rest by Gulf and Western, showed a 54% increase in profits last fiscal year, mainly due to a 19% rise in theatre revenue. More people went, and paid higher prices to get in...

Sweet Movie, the Dusan Makavejev movie made here but banned everywhere but in Quebec is getting distribution in the U.S. via a small Berkeley firm, and opened in a correspondingly small New York theatre, with director on hand, recently.

No dollar results have been announced... **Lions for Breakfast** got eaten alive at the box office in Toronto. Five theatres reported only $6000 income after a week at Christmas, the critics panned it, and after spending $12,000 on ads, it was yanked... Stuart Gillard has been hired as a writer for the new Sonny and Cher TV show; he reports not a single Canadian offer, even after he won a Canadian Film Award... The Features Department at the CBC has been told to expect no work for at least twelve months. Head Thom Benson may be transferred, and others are being re-assigned...

Stephen Chesley

Omissions and corrections concerning the Feature Film Production Guide, printed on page 9 of issue no. 24.

The following four films were omitted from the list of features in production.

The Rubber Gun Show
1974 (Nov. 10) - 1975 (Feb.) 28 days
16mm Colour (7247)
loc. Montreal
dial. English
p.c. Spoon Film Regd.
p. Allan Moyle
d. Allan Moyle
sc. Steven Lack
ph. Frank Vitale
ed. Allan Moyle
l.p. Steven Lack; Pamela Holmes; Pierre Robert; Pamela Marchant; Peter Brawley; Allan Moyle

Wilderness Trails
1974 (Mar.) - 1975 (Sep. 5)
16mm Colour
lab. Alpha Cine Service Ltd. (Vancouver)
Blowup: West Coast Film Opticals (Vancouver)
loc. Western Canada; Arctic
dial. English
p.c. Cotter Wildlife Productions
exec. p. Paul Morton; I.H. Asper
d. Gunter Henning
sc. Frances Henning
ph. George Carter
ed. Edward Smith
m. Victor Davies
narrator George Carter

Volcano
1974 (Oct. 31) - 1975 (Aug. 7)
16mm Colour (7247)
lab. NFB (Mtl)
loc. New York; Mexico; Vancouver; London; Liverpool; Ripe
studio NFB (Mtl)
dial. English
p.c. National Film Board (Mtl)
exec. p. James de B. Donville
p. Donald Brittain; R.A. Duncan
d. Donald Brittain with John Kramer
research R.A. Duncan
ph. Douglas Kiefer
ed. John Kramer
readings Richard Burton

Moss Tarts
1973 (Jun.-Aug.)
16mm Colour (7254)
loc. Oka; St-Adolphe d'Howard
dial. English
p.c. ADL Productions (Mtl); CFDC participation
p. André Lamarre
d. Robbie Malenfant
sc. Robbie Malenfant
ph. Paul van der Linden; Hugues Tremblay
l.p. Laurie Pierce, Louise Rinfret

The following corrections are to be made to certain films listed in the last issue.

Shoot
p.c. Harmar Productions
ph. Zale Magder
ed. Ron Wisman

Love at First Sight
1975 (Nov. 2-Dec. 5)
status: picture editing

Death Weekend
l.p. Don Granbery

Chanson pour Julie
ed. Avdé Chiriaeff

Le Gars des vues
This is the fifth film in the list. The title was obscured.

Feature Film Releases 1975

Prepared by D. John Turner at the National Film Archives for Cinema Canada.

The following films were released commercially or had their first public screenings in 1975. In cases where a première was followed immediately by commercial release, the date is that of the commercial release.

The information given includes the date of release, the title of the film, the name of the director. The date following the director's name is the year of production (the year during which the last principal photography took place). Next comes the release information.

Jan 13
Action
(Les événements d'octobre)
Robin Spry-1974
Began extensive distribution in P.Q. community circuit.
Première: Cinémathèque québécoise Sept. 25, 1974.

Jan 17
My Pleasure Is My Business
Albert S. Waxman - 1974
Toronto area (11 theatres)

Jan 17
Wings in the Wilderness
Robert Ryan - 1974
Sudbury (Ont)

Jan 24
Gina
Denys Arcand - 1974
Montreal and P.Q. (13 theatres)

Jan 27
Jacques Brel Is Alive and Well and Living in Paris
Denis Héroux - 1974
American Film Theatre Presentation

Jan 29
Franc Jeu
Richard Lavoie - 1974
Première: Grand Théâtre (Québec)

Feb 5
After Mr. Sam
Arthur Hammond
Première: St-Lawrence Centre, Toronto

Feb 7
Pousse mais pousse égal
Denis Héroux - 1974
Montreal and P.Q. (16 theatres)

Feb 26
Bar Salon
André Forcier - 1973
Montreal (1 theatre)
Première: Apr 4, 1974, CEGEP St-Laurent

Feb 28
La gammick
Jacques Godbout - 1973
Montreal (1 theatre)

Feb 28
Monkeys in the Attic
Morley Markson - 1973
Toronto (1 theatre)

Mar 7
Les vautours
Jean-Claude Labrecque - 1974
Montreal (2 theatres)

Mar 7
Marichka
Walter Baczynsky - 1973
Toronto (1 theatre) Ukrainian dialogue only

Mar 8
Peep
Jack Cunningham - 1973
CBLT-TV (Toronto)

Mar 21
Sweet Movie
Dusan Makavejev - 1974
Montreal (3 theatres)
Previously (Jun 12, 1974) released in Paris

Mar 27
Tout feu tout femme
Gilles Richer - 1974
Montreal, Quebec

Mar 28
Sunday in the Country
John Trent - 1973
Toronto (4 theatres)
Previously (Nov 22, 1974) released in 50 theatres in Florida, U.S.

Apr 25
Une nuit en Amérique
Jean Chabot - 1972
Montreal (1 theatre)
Première: Apr 16, 1975

Apr 28
The Heatwave Lasted Four Days
Doug Jackson - 1973
Shown on ABC-TV Network 11:30 p.m.
Then on CBC Aug 10, 1975 at 9:00 p.m.

Apr 30
Ntesi Nana Shepen
Arthur Lamothe - 1974
Montreal (1 theatre)

May 2
Seizure
Oliver Stone - 1972
Toronto (3 theatres)
Previously (Nov 1974) released in U.S.

May 16
Un amour comme le nôtre
Andrée Marchand - 1974
Montreal (1 theatre)
First shown in France

Jun 11
Le temps de l'avant
Anne-Claire Poirier - 1974
Shown on CBC-TV (Channel 2)
Première: Apr. 17, 1975 (Montreal)

Jun 24
Jean Carignan violoneux
Bernard Gosselin - 1974
Shown on Mt-Royal for St-Jean Baptiste Day

Jul 16
White Line Fever
Jonathan Kaplan - 1975
Canada: Aug 1 (39 theatres in Ontario)
Released first in about 200 theatres in the Southern U.S.

Jul 16
J'ai droit au plaisir
Claude Pierson - 1974
Released in the south of France

Aug 8
Journey into Fear
Daniel Mann - 1974
Minneapolis (US) (1 theatre)

Sep 4
Il n'y a pas d'oubli
Rodrigo Gonzalez; Marilu Mallet; Jorge Fajardo - 1975
Première: La Cinémathèque québécoise

Sep 12
Le lit
Jacques Lem - 1973
Montreal (1 theatre)
Released in Paris Apr 3, 1974 as **Le plumard en folie**

Sep 12
It Seemed Like a Good Idea at the Time
John Trent - 1975
Simultaneously in 20 theatres across Canada

Sep 12
Recommendation for Mercy
Murray Markowitz - 1974
Simultaneously in 18 theatres across Ontario

Sep 19
The Man Who Skied Down Everest
F.R. Crawley - 1973
Toronto (1 theatre)

Sep 22
Kebeckootut
Ambroise Lafortune - 1974
Montreal

Sep 26
Lies My Father Told Me
Jan Kadar - 1974
Montreal (1 theatre)

Oct 10
Mustang
Marcel Lefebvre - 1974
Montreal and P.Q. (12 theatres)

Oct 10
The Parasite Murders (Frissons)
David Cronenberg - 1974
Montreal (10 theatres, 3 Eng. 7 French)

Oct 11
Pour le meilleur et pour le pire
(For Better For Worse)
Claude Jutra - 1974
Opened in Quebec, Montreal, Toronto (3 theatres)

Oct 17
Partis pour la gloire
Clément Perron - 1974
Montreal

Oct 21
L'amour blessé (Confidences de la nuit)
Jean-Pierre Lefebvre - 1975
Première: Montreal (shown once)

Oct 30
Everything Everywhere Again Alive
Keith Lock - 1973
Première: Pacific Cinémathèque (Vancouver)

Oct 31
La tête de Normande St-Onge
Gilles Carle - 1975
Montreal (3 theatres)

Oct 31
L'Ile jaune
Jean Cousineau - 1973
Montreal (1 theatre)

Nov 7
Sudden Fury
D. Brian Damude - 1974
Toronto (6 theatres)

Nov 10
Skiing in the Mind's Eye
Jim Menard - 1975
Toronto (1 theatre)

Nov 21
Ahô... au coeur du monde primitif
Daniel Bertolino; François Floquet - 1974
Montreal (3 theatres)

Nov 21
Lions for Breakfast
William Davidson - 1974
Toronto (6 theatres)
Première: May 7, Guelph Spring Festival

Nov 29
The Melting Pot
Deke Miles - 1975
Winnipeg (1 theatre)

Dec 1
Le soleil a pas d'chance
Robert Favreau - 1975
Quebec (1 theatre)

Dec 25
The Mystery of the Million Dollar Hockey Puck
(La poursuite mystérieuse)
Jean Lafleur; Peter Svatek - 1975
Montreal, Toronto (14 theatres, 6 Eng. 8 French)

Dec 30
Guatemala - Mayas d'hier et d'aujourd'hui
Jean Chartier - 1975
Montreal (St-Vincent-de-Paul)

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TECH NEWS

by Rodger J. Ross

MORE LIGHT PER WATT WITH METAL HALIDE LAMPS

The latest development in improving light sources for film and television applications is the metal halide lamp. Two types of these lamps are now available – CSI lamps made by Thorn Lighting Ltd. in the UK, and HMI lamps from Osram GmbH, West Germany. There are considerable differences between these lamps, but both produce daylight quality illumination, and light output is much greater than the familiar tungsten halogen sources.

Metal halide lamps have some disadvantages however – a ballast unit is needed to operate the lamps, and flicker problems have been encountered, due to the cyclical rise and fall in light output at the power line frequency. It is anticipated that further developments will eliminate or at least reduce these drawbacks, and the new lamps will take over as the main source of supplementary lighting for television news filming and other motion picture applications where artificial light is needed to supplement daylight.

Characteristics of Light Sources

For many years high-powered carbon arc lamps were used extensively in 35mm film production for lighting studios and controlling contrast outdoors. Carbons could be produced giving either tungsten or daylight quality illumination. Filming with 16mm cameras called for smaller, lighter, more convenient and less costly fixtures. This could be achieved at first only with incandescent filament lamps, over-run to give light output with a colour temperature of approximately 3200K. The life of these lamps was quite short, and besides, blackening of the bulbs soon altered the colour of the illumination and reduced light output.

In the late 1950 s the tungsten halogen light source was introduced, known in the beginning as the quartz iodide lamp. These lamps had an outstanding advantage over conventional incandescent lamps – light output and colour temperature remained constant over the life of a lamp.

In a conventional incandescent lamp tungsten evaporates from the filament and deposits on the inner surface of the bulb, producing a blackening effect and reducing light output as much as 60 percent. Iodine added to the gas in the bulb combines chemically with the evaporated tungsten and migrates back to the filament to reduce blackening. Lamp envelopes were made of quartz to withstand the very high temperatures needed for the chemical reaction.

The great popularity of tungsten halogen lamps led to the design and development of a wide range of light weight, portable fixtures, especially suited to the needs of 16mm filming. Lighting kits were constructed that could be packed into a small carrying case and set up quickly and easily on location. Lamps are available also in the 30-volt range, operating from batteries, in convenient size and wattage ratings.

Successful use in the field led to the development of tungsten halogen equipment for studio use also. For example, the Maxi-Brute, fitted with six 1000-watt lamps, produces over 5000 foot candles at a distance of 20 feet, with a current rating of 50 amperes.

Tungsten halogen lamps operate in a colour temperature range of 3200 to 3400K, producing light that can be mixed with other incandescent sources. Balancing tungsten halogen lamps with daylight calls for blue filtering, and this cuts down the amount of available light by about a half.

Metal Halide Lamps

At the SMPTE technical conference in Toronto in November 1974, Gideon Fiat of the American Broadcasting Co., New York, co-authored a paper on lighting for television news filming in which the advantages of metal halide lamps were emphasized. A major problem for television news cameramen, he pointed out, is that daylight is often present, indoors entering through windows, as well as outdoors, and daylight-balanced colour film in the camera is the best choice. Daylight quality light sources are needed to supplement the available light, but the blue filtering required with tungsten halogen lamps cuts down the light to such an extent that higher wattage lamps must be used, with the risk of overloading available electrical circuits.

The mercury arc lamp has long been known as a highly efficient light source, but it has the disadvantage – in lighting for film – that the light consists mainly of a few highly concentrated, narrow spectral lines. The addition of rare earth iodides to an argon gas filling created what is now known as the metal halide lamp. These developments have produced a light source in which the spectral lines of the mercury arc are reduced, and the empty spaces filled in, to give a light output close to 5600K. The light from metal halide lamps can be mixed with daylight or carbon arcs for the exposure of colour films.

The HMI lamp, introduced in 1970 by Osram, offers the advantages of higher light output, daylight quality illumination, rugged construction, lower infra-red radiation, and compact size. Available now according to latest reports are 200, 575, 1200, 2500 and 4000 watt lamps. The 575-watt lamp produces 90 lumens per watt at a colour temperature of 5600K. In comparison, a tungsten halogen lamp, after blue filtering to raise the colour temperature to daylight quality, produces only about 14 lumens per watt.

Infra-red radiation is about half that of incandescent filaments. This reduces thermal problems considerably. The size of a 575-watt HMI

Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, **Television Film Engineering** *and* **Color Film for Color Television** *and has just won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers.*

lamp is comparable with a 1000-watt double-ended tungsten halogen lamp. These are important advantages in designing luminaires for the new light sources. The quartz lamp envelope has great inherent strength, and there are no fragile internal parts to break loose.

The ballast units needed for the early models of HMI lamps not only increased the weight of the lighting units but also reduced lamp efficiency. Flicker problems were encountered also in the early stages, produced by a "beat" between the film frame frequency and the rise and fall of light output with power line frequency. Another limitation is the warm-up time needed – two to three minutes – to reach full light output and colour stability.

Recent reports indicate that most of these problems can be eliminated. The Keller Co. has announced that a new electronic control has been developed that replaces the ballast unit and gives constant light output (no flicker) as well as automatic ignition. However, it is unlikely the warm-up time can be reduced significantly with this type of light source. Restriking of the arc must take place while the lamp is near its operating temperature or it must be allowed to cool down before the arc can be restruck. There is a possibility that this problem can be avoided with what is called a "hot restrike" circuit.

The initial cost of HMI lighting units is relatively high, mainly on account of the need for a ballast and high voltage ignition, or alternative electronic control unit. Replacement lamps are also fairly expensive – about 50 cents per hour of operation for the 200 and 575 watt models, according to one calculation in the technical reports.

When a 200-watt battery-operated HMI unit becomes available – prospects are good according to latest reports – light output should be comparable with four conventional battery-pack tungsten halogen units. This would enable filming to be undertaken in otherwise impossible situations. A 1200-watt HMI lamp can be operated from any available convenience outlet, and give light output equal to a nine-light FAY unit, rated at over 6000 watts. □

EQUIPMENT NEWS

Note to Canadian distributors: We would like to include the names and addresses of Canadian distributors of equipment and services mentioned in this section. Please ask your suppliers to give Canadian sources in their publicity releases. Ed.

Arriflex 16SR Camera

At the October meeting of CSC in Toronto, Steve Cook of Braun Electric Canada Ltd., demonstrated the latest model in the Arri line – the Arriflex 16SR camera. This is a very compact camera, weighing only about 12½ lbs. It fits comfortably into an ordinary briefcase with magazine and battery attached. The crystal controlled motor is driven from a 12-v NC battery. The camera has a symmetrical design so that the viewfinder can be swiveled either to the right or left hand side, for right or left eye viewing. Operation is so quiet that a blimp is not needed. An electronic device stops the mirror shutter in viewing position when the motor switch is turned off. A built-in exposure meter can be used as a spot meter with the lens in the telephoto position covering an image area of only three percent. An automatic diaphragm enables focusing with wide open iris, and then it stops down to the predetermined taking aperture when the camera motor is activated. Exposure control can be fully automatic, or semi-automatic using a matching needle technique where the lens aperture is adjusted manually. An indication of plus or minus two f/stops in the viewfinder allows scene-to-scene control of exposure.

Minolta 7.5 mm f/4 Fisheye Rokker-X Lens.

The Minolta Rokker-X Lens is a meter-coupled auto-diaphragm fisheye that produces a proportional circular image and requires no mirror lock-up. It takes in a full 180-angle of view and features a maximum aperture of f/4, yet is as light and compact as an ordinary ultra wide-angle lens. Six built-in filters include four for colour and one for fluorescent light.

Also available from Minolta is the world's first lens featuring variable field curvature – the 24mm f/2.8 MC VFC Rokker-X. Its curvature of field can be changed continously from concave through flat to convex by simply moving a control ring on the barrel. It can be used also as a high-quality conventional wide-angle lens. Available from Anglophoto Ltd. with offices in Montreal, Toronto and Vancouver.

The Educational Technology Branch, Department of Communications, Ottawa, has issued a bulletin, "Airport X-Ray Inspection of Luggage – Will It Fog My Film?". The bulletin gives results of tests made by the Technical Research Division, National Film Board of Canada, at Dorval Airport, Montreal. Copies of the bulletin are available from the Ministry of Transport and Air Carriers.

What Happens to Your Film at the Lab?

Motion Picture Laboratories, Memphis, Tenn., has just issued Part 3, No. 8, in its Table Talk series of informational brochures with the subtitle "The Optical Sound Track". This is an informal presentation, describing the procedures employed in handling sound tracks in the laboratory, with special emphasis on mixing. Included is a section on various forms of distortion, modulation and azimuth setting. Previous issues in the Table Talk series are:

1. So You Think You Know How to Splice?
2. The Art of Splicing.
3. Elements of Sound Recording for Motion Pictures – Part One: Developing Good Acoustics and Selecting a Microphone.
4. Elements of Sound Recording for Motion Pictures – Part Two: Microphone Placement.
5. Leadering and Labeling Materials for the Laboratory.
6. What Happens to Your Film in the Lab – Part One: Original Processing and Work Printing.
7. What Happens to Your Film in the Lab – Part Two: The Trial Print.

To have your name put on the mailing list, or to obtain free copies of previous issues, write to Frank McGeary, president, Motion Picture Laboratories Inc., Box 1758, Memphis, Tenn. 38101.

ROUGH CUT

by Robert Rouveroy C.S.C.

photo Tony Bliss

Rough Cut man, Robert Rouveroy, filming during the shoot of **Death Weekend**

No doubt about it, these two months, December and January have been nice and profitable for me. Traditionally the two deadliest months of the freelance world have turned out to be the busiest yet since last March. It all started when, on an impulse, I bought a black cat from the Toronto Humane Society. I just walked in and found him cowering in cage number thirteen. So help me, when I brought him home I found a query on my answering machine from DAL productions asking whether I was interested in doing second unit camera on **Death Weekend** on the Kleinberg lot. I called them back and allowed, after checking my (blank) agenda that, yes, I was intrigued. And the next morning, at an ungodly hour, up to the Studio where Ivan Reitman of Cinepix fame had me galloping through misty heather trying to keep up with Don Stroud who was very busy indeed shotgunning Brenda Vacarro. Not having seen one foot of the rushes by Bob Saad, the DP of the epic, I really had no idea what I was doing. The day was rather hectic, what with being required to shoot an approaching car from a mudhole in the road. The driver seemed to be very good, at least he didn't hit me when going over me twice. He turned out to be a stuntman from Hollywood. He carried his left arm in a sling however; makes you wonder how good he really was. He'd broken it during another take.

It was a pleasure to work with Don Stroud. He dropped dead for me four times (after being hit by the car), and never once touched the frame-line. Very convincing.

A–Track

Much later in the day I met Bob Saad. I'd worked with him before, years ago at some effort for ETV. He's one of those quiet, very competent men, who would only express mild surprise if a stick of dynamite exploded under his seat. He was very busy lighting an outside set in a gully and I was quite tired so I went home, thinking that is that, nice day, nice bread etc. So I was quite flattered that I was called back a few days later, for a week's work. My rushes matched the stuff that Bob shot quite well, I was told. Some elaborate deal was concocted with Cinevision, so I had the benefit of a second Panaflex to work with. Well, just between you and me, I had to ask the assistant where the on-off switch was as I had never worked with that thing. Now before you speculate on my competence I'll have you know that I can strip a Mitchell BNC or an Arri IIC lefthanded and blindfolded. Of course there is the question of whether I can put them back together again properly, but you get the idea.

However may I report that I have become another convert to the Panavision system. That machine is so godawfully good I can't imagine how we ever were able to get pictures out of the old cameras. As the original gimmick man I can't for the life of me think of any improvements, unless one tacks on an automatic drink dispenser. Quite probably one is available on special order.

The bottles will give you near perfect pictures at idiotic lightlevels. Of course, at T 1.4, depth of field is practically non-existent, a fact that some directors take as an affront. I know of at least one who complained to the front-office that the DP didn't want to guarantee focus on two objects fifteen feet apart with a 50mm T 1.2. Somebody had to instruct him in the law of optics.

B–Track

As it is all the rage nowadays to shoot with ridiculously low lightlevels, the documentary cameraman has a bit of a problem. After completing my duties on **Death Weekend** I was asked to do a documentary on the set of **Breaking Point.** The difficulty lay in getting an image, even on 7247, with my trusty 16mm BL with a T 2.5 zoom, while the lightlevel was adjusted to the T 1.2 of the Panavision camera. Given also the wider shutterangle of the Panavision, I was seriously underexposed. PFA labs did a tremendous job of saving the footage but it was dicey indeed. I wonder what any lab could do for the poor documentary cameraman on the set of **Barry Lyndon** where several shots were made with a T 0.8 would you believe. I can't even figure out how many stops difference there

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Toronto's "gimmick man", Robert Rouveroy C. S. C. is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

photo Tony Bliss

Bob Saad, Director of Photography on **Death Weekend,** filming Brenda Vacarro in action.

is with T 2.5 Can anyone out there enlighten me?

Main Track

The reason for having a second unit cameraman on **Death Weekend** was primarily because the last week was devoted to total mayhem, destroying the set with assorted shotguns, squibs and other devices. A third camera, a Mitchell R35, was used to cover yet another angle in slow motion. That movie gets too real sometimes. At last count we put one stuntman with rather bad burns in hospital, another had a broken hand, one of the actors had a few cracked ribs and yet another had his nose cut with some flying glass. Don Stroud barely escaped serious mischief to his vital parts when the stuntdriver was a bit too leadfooted on the gas pedal and hit poor Don where it hurts most. Yours truly had an anxious moment lying on the hood of the car trying to get a head shot of a murderous Brenda Vacarro, who was intent upon killing Don. The camera, an ARRI 35 with a "hard" front for Pana lenses, was mounted on a contraption belonging to Carmen McDiarmid, the head grip. Pretty good rig too, but it had many screws and butterfly nuts stricking up here and there for all kinds of adjustments. So there I was, trying to hold on for dear life while Brenda was gunning the car down a country road. No stuntdriver she, so when Ivan Reitman told her to stop she stomped on the brakes hard and a butterfly nut got caught in my fly. Another two inches and Carmen could have married me. Come to think of it, I felt safer in Vietnam.

All this happened while making this movie. What happens *in* the movie is worse. Following a rape, five guys get killed off in assorted ways. One gets his throat cut (while raping), another drowns in quicksand, the third gets blown up, the next one gets his head half shot off, and the last is hit by a car. The only one left is the lady, and that proves conclusively that the female is the deadlier of the species, when aroused.

I must admit I don't get off much on violence in films. Probably because the real-life violence that any documentary cameraman records during his lifetime somehow diminishes what bloodlust he has naturally. It is a fact that all TV stations will heavily censor the footage that crosses their desks. After all, TV news is usually presented during the dinner hour and it won't do to observe a child with its head blown off, flopping like a decapitated chicken while one dips the asparagus in the hollandaise.

Up to a few years ago, death in feature films was rather ritual. The good guy shot the bad guy or vice-versa, and they dropped conveniently dead, quite proper and decorous, with nary a drop of blood. If wounded, a stiff upper lip was *de rigueur,* until guys like Sam Peckinpah got the idea to shoot the lip off. And as so often happens, one director has to top the other. For me, the point of sales resistance was reached some time ago with the film **Straw Dogs.** I left the moviehouse because it was getting too close to the stuff I had to shoot film on for a living. Why spend $3.50 when a TV network would spend thousands of dollars to send me to a place where I could see the real thing, at first hand!

So I get my jollies with an old Claudette Colbert film on the Late Night movie and I still pink away a tear at **Bambi.** But you out there, if you like violent films, I highly recommend **Death Weekend,** to be released in late spring this year. It is written and directed by Bill Fruet, with Ivan Reitman producing and occasionally directing second unit stuff. Bob Saad was the director of photography and did a beautiful job getting it all on film, very ably assisted by Rick McGuire. Again, with the tendency to film at very low lightlevels, the job of Assistant is absolutely crucial with all that focuspulling, and he has a much heavier responsibility than ever before. □

Equipped for some fancy work.

photo Tony Bliss

pearson turns to politics

Peter Pearson's film *The Insurance Man from Ingersoll,* aired on the CBC February 8th, is a political thriller and should provoke debate about a 'new direction' in Canadian cinema. Pearson tells us about the film's origins, and Fetherling, about the film and Ontario's current politics. Finally Blumer gives us a critics opinion.

Lining up a shot of Michael Magee (Edward Blake MPP) and Charlotte Blunt (TV reporter Catherine Reid) for **The Insurance Man from Ingersoll.**

a) filmmaking as a political primer

by Peter Pearson

The Insurance Man from Ingersoll arrived on my doorstep like a gift in the spring of 1975.

I had spent two years of my life as President of the Directors Guild and Chairman of the Council of Canadian Filmmakers, attempting to joggle various governments, their agencies and crown corporations into allowing us a film industry. Minutious research, constant lobbying conferences and seminars, appearances before standing committees and sitting committees, representations to private members and public officials, civil and uncivil servants. And all to little avail.

Discouraged by my minimal success, I resigned both positions.

The two years however bore some personal insights and begrudging rewards. I had been struck by the similarity between the political process and that of filmmaking.

Both are blood sports: combative, dangerous, invigorating, frustrating and I suppose cathartic. The immense effort to realize even the most picayune result seemed so closely alike in the two fields of endeavour that at the end I could no longer tell whether I had spent two years and ten days in politics in order to make films, or ten years and two days in filmmaking in order to practice politics.

The Insurance Man from Ingersoll script amplified that reverberation.

The story was politics. It was Ontario not Federal, it was Construction, not Film, it was the Attorney General, not the Secretary of State. But essentially, it was the same story. Politicians, public servants, good guys and bad guys (we at the CCFM had always called ourselves the good guys), and the omnipresent awareness that power was somewhere else. For me it couldn't have been more perfect. And it was a story, not about the corruption within the society, but about the labyrinthine machinations of government.

Producers Ralph Thomas and Stephen Patrick of the CBC are both ex-journalists. Norman Hartley, the original writer of the script works as a full time reporter for the Toronto *Globe and Mail.* I also had some background as a journalist. So we set about our task of preparing the script with a similar bias.

We were determined to tell the story in as fastidious and accurate a fashion as possible, filling in the myriad of details, abundance of characters and complexity of fact that the story demanded. The finished script reflected most of our concerns, ...dense beyond anything previously tried for television, and yet hopefully clear. It ended up with 77 scenes for 51 minutes; eight principal characters, one main plot and six or seven subplots. Sequences had to be reduced to one scene... scenes often to one line. And it had to be, above all... a film... with a story, characters, plot, action, conflict, locations.

The story also dealt with a milieu, most often shunned by television drama... the movers and groovers. As Sheila Kieran has so aptly pointed out, Canadian Films tend to deal with the lower middle class of our society. The impotent, frustrated, and uncomprehending who react from day to day without visible direction to their lives. Two films of mine, **Best Damn Fiddler from Calabogie to Kaladar,** and **Paperback Hero** certainly were from that mould.

By the start of shooting we knew that we were dealing with something different... and chancy. Some poohbahs within the drama department didn't understand the script, others thought the material a little too close to reality, still others carped about the intricacy of the tale.

So we wobbled into production. Ten days shooting at breakneck pace. Finally, only the excellence of the crew under assistant director Don Buchsbaum, made the production possible. Often we could not, because of the pressure of schedule, afford several locations. Cameraman Vic Sarin was often forced to make one set serve for several locations: by changing the camera angle, altering the lighting, or varying the style of shooting. Peter Razmofsky completed the effect with the props.

The cast, another hazard according to the Chief Poobah was uniformly good, and in three instances at least, excellent. We chose the actors more for their own political savvy than their acting abilities. As a result, we ended up with many who were not, by definition, actors. People like Mike Magee, primarily a commentator and satirist, Warren Davis, and David Gardiner, both better known as an announcer and a director respectively.

Post production was entrusted to three old associates, Jim Hopkins with the sound editing, Eric Robertson with the music and Joe Grimaldi with the mix. Myrtle Virgo edited the complex weave into an integral film.

Discretion forbids that all the intricate political scenes behind the camera be recounted. Suffice it to say that **The Insurance Man from Ingersoll** became a house of mirrors. A film about politics based on the politics of film with a story using a film cameraman covering politics. All wrapped up in the politics of filmmaking within the CBC. Everywhere one looked, the situation was reflecting back on itself. But hardly in a narcissistic way.

The privileges I was accorded to see the inside of the political system while head of the CCFM make me now realize how little we all know about power and its administration in this country.

Because Canadian filmmakers have been so long disenfranchised the great majority of their stories and myths are about the disenfranchised. And perhaps it's only when we insist upon our own film industry that we will then make films about the forces that move our society and their influences on our lives. □

photo Paul Smith

Peter Pearson, director of **The Insurance Man from Ingersoll.**

Peter Pearson, well-known filmmaker, is past president of the Council of Canadian Filmmakers and of the Directors' Guild.

b) party to the lie

by Douglas Fetherling

If one were to put the point of Peter Pearson's telefilm **The Insurance Man from Ingersoll** in one sentence, that sentence would go like this: "It's pointless trying to prove the truth; yet merely stating the truth, without proof, makes one party to the lie." This film, part of the CBC Performance series, concerns unethical relationships between government and private enterprise. It's about the shady deals the media never quite pin down because the media are too much a part of the power structure such stories would jeopardize. It's about the kind of deal we all suspect takes place and suspect so strenuously that it becomes, in our minds, an accepted fact – which unfortunately is not the same as accepted truth.

The Insurance Man from Ingersoll is very good at capturing the feeling of frustration this situation brings on. It's also good at capturing the mood of one level of Toronto powermongering. It walks close to the edge, cuts close to the bone. It's a fine example of what television should be used for but almost never is. Whether it will provoke anyone enough to take the message seriously is quite a different matter. The defeat of public spirit the film depicts breeds not fury but increased dejection and apathy. The film may merely reinforce the belief that the truth is out there, somewhere, but cannot be proved.

The storyline runs something like this: A pseudoinvestigative television journalist of the Carole Taylor stripe (Charlotte Blunt) uncovers irregularities and violence in a Toronto construction union. The workers who are being shortchanged, and roughed up if they object, are erecting a huge highrise office complex. This leads the journalist's lover, an avenging MPP played by Michael Magee, to try getting to the bottom of what promises to be a first-rate scandal.

What lies at the bottom (and what the provincial member never quite succeeds in making public) is that the developer has leased several floors to the government even before ground was broken. The lease was so long and exorbitant as to pay for the building, in effect, before it was begun. In prearranged gratitude, the developer then kicks back $100,000 to the party in power. The party thus gets a hundred grand; the developer has a free building; and nearly everyone is happy.

The unhappy one is the crusading MPP, who appeals for help to the provincial attorney general unaware that he too is involved; that indeed the conspiracy extends as far as the premier, who is coyly referred to throughout only as "the Old Man." In the end, this (to the conspirators) unwarranted interference from Magee and the media results in the title character, a political fixer and bagman, forcing the attorney general to resign for the sake of appearances. The big villains have sacrificed the lesser villain (who is also a nice guy) to protect themselves.

It's a very Toronto story. Toronto after all is a place whose social, economic and political history for the past thirty years has been the transference of power from old Scottish gangsters to new indigenous gangsters, a process that's often been mistaken for progress. For Toronto viewers the film will have special relevance because the spirit and the implication are true to life and also because the film is, to some extent, a *pièce à clef*. At least some of the characters are recognizable composites of public personalities and some of the events (though in neither case the key ones) are inspired by stories still fresh in the mind.

For example, Michael Magee as Edward Blake is clearly intended to represent Morton Shulman in his career as NDP member for High Park. (Shulman's earlier career, as Metro Toronto coroner, formed the basis for the **Wojeck** series of several years ago.) And of course the name of the character – Edward Blake – is a somewhat hallowed one in political history, borrowed from the nineteenth century Liberal leader whose curious personality was partly responsible for his never having become prime minister. The actual Shulman, it should be said, has never had this problem, though Pearson, like the **Wojeck** producers, plays down Shulman's flamboyance and flair for publicity. Indeed, Magee makes his character flat and almost totally devoid of endearing qualities save earnestness – a sort of Ralph Nader figure.

As for the other characters, Ramsay, the attorney general, seems to be rooted in the Conservative cabinet minister Dalton Bales, who has had dramatic and somewhat silly run-ins with Shulman. But David Gardner, the actor playing Ramsay, bears more than a good resemblance to Darcy McKeogh, who has also held cabinet posts under Tory Premier Bill Davis. The title character is portrayed by Warren Davis, the veteran CBC staff announcer. This casting was a brilliant stroke on Pearson's part. Even though Davis is awkward in some of his delivery, it is only natural that a man who once read the national news should make a convincing heavy. This character, who we're led to believe was a crony of the premier's in their home district, doesn't actually correspond to anyone in the present government. Rather, he seems to harken back to the London, Ontario, advisers and hangers-on who cultivated and were cultivated by the Conservative Premier John Robarts, a native of that city.

This precise type of composite, which allows Pearson to get away with an incredible amount of sensitive muckraking for CBC, is present throughout the film in another way. It is used heavily in the plot, for which credit must go to Norman Hartley, who shares writing credit with the director. The simple truth is that there have been no scandals in the Ontario government similar in dimension to those in the film since the days of Leslie Frost. Such scandals as do surface are usually broken by the press (lately by *The Globe and Mail*, where Hartley is a reporter) and almost never by members of the legislature.

But despite this, **The Insurance Man from Ingersoll** avails itself of two important recent foofaraws. The first centred around the fact that a friend of the premier's had been given the edge in bidding on the new Ontario Hydro building. In the end little damage was done to anyone; and, anyway, it was proved that the taxpayer was still getting reasonable value for his money. In the second and rather more complicated scandal, it was learned that another developer, a friend of several ministers, made sizable

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Douglas Fetherling is a freelance writer and film critic who contributes regularly to the Canadian Forum, The Globe and Mail, *and* Maclean's.

donations to the party after Cabinet had passed on a government contract awarded him. Crown attorneys investigated but found no grounds for charges.

The important fact, however, is that the film works this tissue of actuality into what passes quite convincingly for the whole cloth. There is even a subplot involving organized crime, a subject dear to Ontario editorialists. This subplot also helps make the Blake-Shulman connection. Shulman once made accusations resulting in a contract on his life, and then went about for weeks packing a sidearm. What's more, even though Pearson was not able to film in the legislative chamber itself, he has skilfully used other locations – the actual apartment blocs, the prefect street-corners – where such devious and quintessentially Toronto action would, and undoubtedly does, take place.

In one way the film is true to the course of Pearson's career to date since it concerns a rebel thwarted by the dominant society. (This theme predates **Paperback Hero** and goes back to his NFB documentary on Saul Alinsky.) But in another sense, **The Insurance Man** is a breakthrough, and should be taken notice of as such. It's a tight convincing thriller and non-violent gangster film – more importantly, a *political* thriller and an *upper-middle-class* gangster film. It's thus a fine piece of folk art for Toronto, a place that – in film as in life – has hitherto always taken a back seat to Montreal in these matters. □

c) political it's not

by Ronald H. Blumer

Television action thrillers are not a Canadian speciality. Dramas about corruption in high places are also a trifle un-Canadian but Peter Pearson packed both and a bit more into one of the most dizzying paced television hours one is likely to see in a long time. "Canadian films have the image of being slow moving with no story," director Pearson said with a smirk. His answer in **The Insurance Man from Ingersoll** was to jam together three stories and pace things so fast that the viewer is at the edge of his seat just trying to figure out what's happening.

Many people feel that Peter Pearson is one of Canada's most talented dramatic directors. Starting with **Calabogie Fiddler,** a haunting documentary-like drama about what it's like to be on welfare in rural Ontario, Pearson has repeatedly demonstrated a very special talent. Even in his less successful films, his handling of actors is flawless and he has that rare property of being true to how real people think and act. **Paperback Hero,** his first high budget feature, for all its erratic pace and weak ending had moments which rank with the best of Canadian dramatic cinema. This latest action drama, made quickly and on a low budget especially for television, is still not the definitive Pearson masterpiece, but better a near miss from someone with genius than a ringer from a hack.

The Insurance Man from Ingersoll is the story of high level corruption in provincial politics and the building industry. It is an Ontario **Rejeanne Padovani** with a couple of important differences. A film about politics, it is not a political film, a fact which can be considered to its credit or debit depending on which side of the manifesto your movie preferences lie. The high level collusion between contractors, organized labour and the Ontario government take place during the building of "Ontario Tower", one of those multi-million dollar projects in which everyone gets a chance to line their pockets. It is an exciting story with lots of fast cars, pretty girls, a dash of blood or two and wall to wall action. All in all conventional television prime time fare with one important difference – Pearson co-wrote the script with long time *Globe and Mail* reporter Norman Hartley and while, as the saying goes, the names have been changed to protect the innocent, the actual story-line is an amalgam of the truth. In this film, Pearson is venting his spleen against an establishment which a lot of people across Canada dislike without entirely being aware of. This Ontario establishment is represented by a wasp, cynical smugness and a firm belief that the various ethnic and regional disparities which make up Canada are somehow a bit of a mistake. It is God's will that the mandarins in Toronto should continue running things. Quebec is hopelessly corrupt as are all the greasy Italians, Greeks and Jews which we have unfortunately let across our borders, but at least Ontario and its leaders are untouched and pure.

Of course, it's not that way at all and Pearson (cousin of Lester B) with his Seven Days muckraking experience and his old boy connections knows it better than most of us. Ontario is as rotten as the rest but it has a rottenness with lots of class. People don't talk about it, there are very few scandals, officials quietly resign and are quietly replaced with others of their kind. The government-educational-industrial complex has its gears well oiled and the kickbacks, patronage and nepotism are an established way of life. It's only when a maverick like Morton Shulman gets in there and starts stirring up the dust that we begin

photo Norman Chamberlin

Warren Davis as Pearson's Insurance Man... a political Mr. Fix-It.

Ronald H. Blumer, professor of film, freelance critic and film-maker has just completed a half-hour documentary entitled **Beyond Shelter** *about housing and care for the aged.*

to see what's going on and it is for this reason that a character very much like him is chosen as the hero of Pearson's attack. It's a film with real cowboys and real Indians and by rights it should be a real shocker; but it isn't.

How is a film about politics not political? It has a lot to do with both the form of the film and ultimately, what it has got to say. The style of this film is based on what we see in the action series on prime time television but like most new converts, Pearson is more than 100% true to his creed. If Kojak or Adam 12 are fast paced, this is doubly fast paced, if Harry-O keeps your belief suspended by not quite telling you what is going on, **Ingersoll** tells you nothing and everything at the same time. Parts of it border on outright parody. As if three plots, the car chases and the murders aren't enough in fifty-two minutes, Pearson throws in a couple of parades, television news teams and even a bit of sex, just in case we get bored as we are gasping for air. It's hard to be raising one's political consciousness as one is clutching for the plot, and as is so often the case, the very power of the filmic experience (the very fact that it manipulates us so well) detracts from any force it might have in making us think about the issues. There is talk about this film being censored by the powers that be, of it coming libelously close to the bone, but if I were a Conservative politician in Ontario, or a Liberal in Ottawa, I would welcome such a film. There is already a general feeling of hopelessness about politics in the mid-seventies – "oh, we know they are all corrupt, but what can we do about it?" The ultimate message of this film is "sweet fuck all." The Shulman-like hero, after having discovered scandal after scandal and watched the middle guys go down one by one like so many ducks in a shooting gallery, concludes, quite correctly, that nothing has changed. The power brokers behind the scenes remain untouchable, and the system is firmly in control. The viewer of the film feels equally powerless, and the Toronto Stock Exchange lives happily ever after.

If this film leaves little hope for a reformed society, a society where politicians are genuine servants of the people, it again shows great hope for Pearson the film director. If the pace of this exposé is bad news from a political education point of view, it makes for excellent cinema. Simultaneity, after all, is in this year and while this film is not Canada's answer to **Nashville,** it certainly points in the right direction. There is a scene in the middle of the film in which a particularly nasty cover-up is going on in the legislature. As it is building up to a climax, Pearson's camera lingers on a group of school children getting a tour through these hallowed halls of government and being appropriately impressed. This touch is typical of the style of the film, a style where a lot of things are happening at once resulting in a delicious sort of irony which is the meat of great cinema. This is not a deep film, not a politically significant film, but it is certainly riveting entertainment and Peter Pearson still remains one of Canada's most promising dramatic directors. □

The Insurance Man from Ingersoll

d. Peter Pearson, **asst. d.** Don Buchsbaum and Charles Braive, **sc.** Pearson and Norman Hartley, **ph.** Vic Sarin, **ed.** Myrtle Virgo, **sd.** David Brown, **sd. ed.** Jim Hopkins, **a.d.** Roy Smith, **m.** Eric Robertson, **l.p.** Al Bernardo, Charlotte Blunt, Warren Davis, David Gardner, Dan MacDonald, Michael Magee, Mavor Moore, Franz Russell, George Sperdakos, **p.** Stephen Patrick and Ralph Thomas, **p.c.** Canadian Broadcasting Corporation, 1976 16 mm, color, **running time** 51 minutes 8 seconds, **dist.** C.B.C.

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rocca's big fight

The Rocca brothers built some theatres in the Maritimes, only to find their access to first-run features blocked by certain 'understandings' between the big theatre chains and major film distributors. Having proved they could attract the public with Canadian, foreign and second-run films, the Roccas decided to challenge the established distribution system in court.

by Kirwan Cox

Every decade or so the conservative and byzantine Canadian theatre business boils over into turmoil and the smooth-running machinery that gets movies from the producers to the consumers starts squeaking. Over the past year a small independent theatre chain in the Maritimes has been squeaking like mad.

Rocca. Cinemas Ltd. and its president, John P. Rocca, have been saying that a conspiracy exists between the exhibitors – Famous Players and Odeon – and the major distributors to prevent independent theatre owners like himself from obtaining the top films. More than just complaining, Rocca is fighting the entire Hollywood system in Canada and says he won't stop until things are changed.

Is Rocca the First to Fight?

Of course the Davids have struck at Goliath before, but the exhibition/distribution system which emerged from the theatre-building wars of the early twenties has always remained unscathed. Those wars led to the complete dominance of the Canadian market by Nathanson's Famous Players. The result was a complaint against Famous Players by independent theatre owners, an investigation under the Combines Investigation Act, and a trial in Ontario in 1931. Famous Players and the American distributors were acquitted (see **Cinema Canada** No 22 for more information).

N.L. Nathanson was again at the centre of the next upheaval when he started a rival theatre chain while still president of Famous Players in the late thirties. This chain began with some theatres stolen from Famous Players and became Odeon in 1941. After the war Odeon began a major building campaign which terminated with the advent of television. The only potential competitor for Famous Players' control of the Canadian box office dollar was thus unable to mount a serious challenge and accepted a minority share of the market.

After the war, the federal government's concern about the massive amounts of hard currency leaving the country via American film companies led to serious consideration of blocking that money. This disruption was avoided by the Motion Picture Association of America's "Canadian Cooperation Project" which exchanged millions of dollars for Canadian references in Hollywood scripts. C.D. Howe thought this would help the tourist trade.

Then in 1963 another investigation of the industry was started under the Combines Investigation Act. The Director of Investigation and Research, Robert J. Bertrand, explained the origin of this new complaint in a recent letter:

> "The existence of an inquiry into the distribution and rental of Motion Picture Film was made public by the trade in this industry some time ago. This inquiry arose out of numerous complaints received by the Director from independent theatre operators who had been unable to obtain good first-run motion picture film for exhibition. The complainants alleged that the major chain exhibitors in Canada had control over all such film. As a consequence the complainants alleged that they had been relegated to the exhibition of second or subsequent run showings or to the exhibition of art films and lesser known foreign films."

This investigation did not warrant proceedings in the opinion of the Attorney General of Canada because the exhi-

Kirwan Cox produced the film **Dreamland** *and is co-author of* **History of Canadian Film 1895-1941** *with Peter Morris to be published by Gage Publishing Ltd. He has been active with the Council of Canadian Filmmakers and lectures at McGill University.*

bition of motion picture film is a service and beyond the scope of the Combines Investigation Act which allows combines to exist in "service industries."

The next group to complain about the inequities of the exhibition/distribution system in Canada were new to the game – Canadian filmmakers. As long as the filmmakers stayed in the National Film Board with its commitment to alternative and non-commercial distribution, or in the Canadian Broadcasting Corporation with its direct-audience distribution, then there was no conflict with the commercial theatrical system.

However, the Canadian Film Development Corporation Act of 1966-67 changed all that. This act committed the federal government (and the public interest) to a commercial feature film industry. The government belatedly concerned itself with the content of Canada's 1,434 commercial theatres for the first time since the early thirties when the exclusion of *British* Films from Canadian theatres was impotently and loudly lamented.

The ongoing fight of Canadian filmmakers (as represented by their unions and associations) to change the present exhibition/distribution system coincides with increasing government concern about, and regulation of, the foreign theatre interests. For example, Famous Players was forced by the CRTC to reorganize itself in 1971 and give up its foreign-controlled broadcasting interests. Its successor company – Canadian Cablesystems – has leased an option for a satellite channel to begin Pay - TV operations, but the CRTC won't approve Pay-TV. Even the Toronto "40 foot height by-law" has kept Famous Players from re-developing its University Theatre on Bloor St. into the office complex it announced years ago. Times have greatly changed since Nathanson's free booting days.

Despite this climate of regulation in the "cultural industries", government has attempted to change the structure of the foreign-controlled theatre system by coercing change rather than legislating it. This position of compromise has been difficult to maintain between the apparently irreconcilable interests of two groups – a struggling and increasingly nationalistic film production industry and the entrenched and increasingly profitable branch-plant exhibition /distribution industry.

While government seems to accept the logic of the Council of Canadian Filmmakers' thesis that a successful film production industry depends in the long run on a revamping of the exhibition/distribution system, government does not accept the consequences. It is satisfied to wring small concessions from the exhibitors such as the "voluntary" quota and the $1.7 million "levy" as the price to diffuse the CCFM pressure for legislation.

In recent years, the balance between government, filmmakers, and the foreign-controlled "system" has been tense and uneasy. Suddenly the balance is shifted by a whirlwind from the Maritimes calling for an end to the inequities of the "system". Unlike the filmmakers or government, this attack comes from an independent exhibitor who is part of that "system". Rocca's complaints are not new, but Rocca has money, determination, and time on his side – not to mention the Nova Scotia Theatres and Amusement Act.

Who is Rocca?

The Roccas are a family from southern Italy who immigrated to Saint John, New Brunswick. John Rocca's grandfather was the first to arrive, then his father and his older brother Patrick. They worked in the construction business. John Rocca arrived in 1960 as an eleven year old boy with his mother and younger brother. He stayed in school while his older brother expanded the family business into terrazzo tile and in 1968, general contracting. In 1970, the family went into real estate concentrating on shopping centres.

The success of the family and its company, The Rocca Group Limited, is documented by Peter C. Newman in his book *The Canadian Establishment.* He describes that established immigrant Patrick Rocca as running "the Rocca group of construction companies, which have become the province's largest builders of shopping centres and redevelopers of Saint John's downtown core. He enjoys flying to Montreal on weekends to watch hockey games" (p. 229).

Hockey or no hockey, The Rocca Group had a problem in 1973. They had built the Parkway Mall Shopping Centre in suburban Saint John, but couldn't lease the last space because it was in an out-of-the-way corner of the complex. Retailers don't like fighting low traffic patterns.

The solution seemed obvious to one of Rocca's partners, Mort Bernstein, whose family have been in the theatre business for many years as B & L Theatres. Bernstein suggested they put a theatre in the unwanted space and attract crowds to the shopping centre with entertainment. He had experience in the field. So Patrick Rocca decided to add a new member to the Rocca Group – Parkway Twin Cinemas Ltd. which soon became Rocca Cinemas Ltd. He put his brother John in charge of the new venture.

The theatre was a great idea, but John Rocca readily admits that they probably wouldn't have gone into this new business if they had known what was in store for them. The new Parkway Twin Cinemas opened on August 15, 1973. From this start Rocca Cinemas expanded as quickly as the Rocca Group could put up shopping centres – the Riverview Twin Cinemas in Moncton, N.B.; the Bridgewater Twin Cinemas in Bridgewater, N.S.; the Spryfield Twin Cinemas in Halifax; and a new twin in Truro, N.S. With a total of ten screens in five locations, Rocca Cinemas is the largest independent in the Maritimes. In addition, the company manages three theatres for B & L in small towns in Nova Scotia and New Brunswick and books a theatre in Summerside, P.E.I.

From the beginning, these shiny new theatres had to run the films Famous Players and Odeon didn't want or couldn't handle because of a shortage of screen time in peak releasing periods. Rocca tried to make an opportunity out of necessity. He believes his theatre was the first commercial house in Saint John to run an Ingmar Bergman film. He also had to take Canadian films. In a press release, Rocca says:

> "...Canadian-made films are unable to find theatres to exhibit their product. Famous Players and Odeon contend that the reason is that Canadians do not make movies that are successful at the Box Office. Yet we played many Canadian-made movies that Famous Players and Odeon rejected for 14 out of 52 weeks in our theatre in Saint John in our first year of operation, and we made money on all the films except one. In fact, the profit we made from these Canadian films was greater than the profit from most of the pictures of all the major distributors".

Specifically, the one Canadian film that did not make a profit for Rocca of the seven he played that year was **Deux femmes en or,** better known in Saint John as **Two Women In Gold.** The fact that this is the top grossing Canadian film in Canada obviously made no impact on the "Loyalists". Rocca's top grossing film, Canadian or otherwise, was the Montreal sex comedy **Loving and Laughing** which played for 28 days to turnaway crowds. With one of the longest runs in Saint John, it even outdrew **Godfather Part II.** Even **Kamouraska** was a money-earner.

One reason Rocca was successful with the Canadian films was his aggressive promotion of them in all the media. Rocca runs trailers of his upcoming films at least four weeks in advance (instead of one); his newspaper ads are two or three times bigger than Famous or Odeon ads; he takes spots on both television and radio. This blitz cam-

paign is done for every film he plays. In the case of Canadian films, he sometimes has to make up the promotional material himself.

What Started Rocca's Fight

About this time Patrick Rocca began to wonder why his shiny new theatres were only playing second run, Swedish, or Canadian films. They never seemed to play the biggies like **The Sting** or **Jaws** or **American Grafitti.** Couldn't his brother pick the winners? John Rocca says,

"As soon as we had proven that we could generate more revenue than our competitors could with films of similar quality, we began to request from the major distributors a fair share of their top product. Their response was quick and to the point. Two distributors told us they had an arrangement with Famous Players Limited or with Famous and Odeon Theatres (Canada) Ltd. whereby all their films would be played by these exhibitors. Most of the other distributors told us that was the best they could do for us. It was quite obvious that none of the major distributors were prepared to give us a fair share of the top product because they might have to answer for their actions to Famous Players or Odeon."

Rocca Cinemas faced the same problem that every independent exhibitor in Canada faces and has faced for over fifty years. At first they thought business logic would persuade the distributors to give them some of the top grossing films. After all, they built the largest construction company in New Brunswick and they are confident that with all things equal they can take on anybody. All things are not equal in the theatre business and **Macon County Line** drove the point home. Their experience with that film proved to Rocca that they had to accept permanent second class status as the other independents did, or fight.

Macon County Line was a sleeper in 1974. No one thought it would amount to much. In the spring of that year John Rocca met Ron Burgess of Astral Films and signed a contract to run that film in the Parkway. However, when the film was released in the American south it began doing top dollar business. One week before the film was to open at the Parkway and well after the promotion campaign for it had already started, Burgess phoned Rocca and said Famous Players had the right of "first refusal" on all their films and Famous wanted **Macon County Line** in Saint John. He was sorry, but Astral would have to take the film back. Rocca said he had a signed contract and he would sue if he didn't get the film on schedule. He got it.

The fight had begun. John Rocca wrote a long letter on July 17, 1974, to Famous Players' President, George Destounis. In the letter, he complained about the discrimination his company faced attempting to get first run films, and added:

"This letter has been spurred by your company's recent attempt to force Astral Films Limited, distributors of **Macon County Line** to breach its contract with Rocca Cinemas Ltd. This picture has been committed in writing to Parkway Cinema in Saint John, and someone in your organization is bringing pressure to bear on Astral Films to obtain that picture for your theatre in Saint John."

George Destounis replied on July 24, 1974:

"...Let me state that our concern is very simple–we were there, we intend to expand if necessary and we will protect our position to secure the films that we have had for the past 52 years. There will be no pressure from Famous Players except to preserve its present position. ...Our position is very clear, we too have a position to protect and we intend to do just that."

Rocca's press release:

"While in New Brunswick, we have been successful in obtaining some first-run films, although not a share of the top films. In Halifax, the situation is different. All the major distributors have refused to offer us a single first-run film, good or bad".

Though Rocca felt his Halifax theatre was being discriminated against more than any of his other theatres, there was another reason for shifting the fight to Nova Scotia and that was the Nova Scotia Theatres and Amusement Act–an Act unlike any other in Canada.

In the past, independent exhibitors who wanted to fight the "system" had to rely on the unwieldy and nearly unenforceable Combines Investigation Act. Because he has theatres in Nova Scotia, Rocca is able to fight through Sections 17-20 of the Nova Scotia Act. These sections date back to 1939, but were never used until Rocca dusted them off. This Act, alone in Canada, makes it illegal for a distributor to discriminate against an exhibitor unfairly or give an exhibitor unfair advantage.

Section 17

Unjust discrimination by film exchanges in respect of the selling, leasing, renting, exchanging or distribution of films is hereby prohibited and declared unlawful.

Section 18

If any film exchange shall knowingly or wilfully make or give any undue or unreasonable preference or unfair advantage to any theatre owner or shall subject any theatre owner to any undue or unreasonable prejudice or unfair disadvantage in any respect whatsoever, such film exchange shall be deemed guilty of unjust discrimination.

Section 19

(1) No theatre owner shall, without the consent of the Board, be deprived of such number of films as the Board deems necessary to operate his theatre.

(2) No theatre owner shall contract for more films than are, in the opinion of the Board, reasonably required for the operation of his theatre for a period of one year.

Section 20

(1) Where the Board is satisfied after due inquiry that any film exchange or theatre owner has violated this Act or any regulations made hereunder the Board may:

(a) revoke or cancel any license of such film exchange, or

(b) revoke or cancel any license of such theatre owner, or

(c) attach to any such licenses such terms, conditions or restrictions as it deems advisable.

(2) The Board may act upon the report of any of its officers and any inquiry which it shall be deemed necessary to make may be made by any member of the Board or by an officer of the Board or some other person appointed by it to make the inquiry."

The powers under this Act are very similar to the CRTC powers to regulate broadcasting through the ability to cancel, grant, or attach conditions to licensees. If Pierre Juneau had been running the Nova Scotia Board...

On February 24, 1975, John Rocca and his solicitor, Peter G. Green, filed the first complaint with the Nova Scotia Amusements Regulation Board (better known as the Censor Board) charging the major distributors with discrimination in violation of Section 17 of the Act. Rocca was requesting an investigation and hearing on his complaint under Section 20. He wanted the distributors' licenses revoked if they didn't give him an "equitable share of the available first-run films".

For a neophyte in the theatre business, Rocca was surprisingly well aware of the issue at stake and his goals were

anything but modest that day. In his press release (which only the *Toronto Globe and Mail* business section and *Box-office* bothered to report), he said:

"Our objective is more far reaching than simply obtaining a fair and equitable share of the product in Halifax. Our objective is to obtain a fair and equitable share of the product for all our existing theatres and all our future theatres, wherever they may be built in this country. We have served notice on Famous Players and Odeon Theatres that the filing of the complaint is a first in a number of legal actions aimed at breaking their monopolistic control of the motion picture industry...

"We are today taking the first step to break the monopolistic practices existing in the motion picture business in the Maritime Provinces and the rest of Canada."

His complaints against United Artists Corp., Paramount Pictures Corp. (Canada) Ltd., Astral Films Ltd., Warner Brothers Distribution Ltd., Universal Films (Canada) Ltd., Bellevue Film Distributors Ltd. and Twentieth-Century Fox Film Corp., filed on February 24th, covered all of the Hollywood majors. Astral distributes Columbia and Bellevue handles Fox, Avco-Embassy, Disney, and whatever MGM puts out these days.

On May 13th the Censor Board appointed a lawyer to hear the case–Reginald B. Kimball. Naturally the distributors retained the cream of the Halifax bar. Only Fox's lawyer didn't have a Q.C. after his name. The summer was spent demanding particulars and jockeying for position. The distributors challenged the constitutionality of the Act and Kimball agreed to postpone the hearing until the Supreme Court settles the McNeil case. Rocca lost round one.

The McNeil Case

Gerald McNeil is a former Canadian Press correspondent and editor of a Dartmouth Nova Scotia newspaper who took mighty offense that the Censor Board had banned **Last Tango In Paris.** He read in *Time,* like everybody else, that Pauline Kael thought it was the most significant event in western culture since Duchamp's Nude descended that staircase at the Armoury show in 1913. McNeil then fought one of the great Canadian civil liberties cases to the Supreme Court just for the right to challenge the provincial censorship law–the very same law that gave Rocca the power to fight the distributors.

McNeil won the right to challenge the constitutionality of provincial film censorship. If he wins that challenge, Rocca will not have a law to stand on. If McNeil loses, the Rocca hearing will proceed immediately.

Does Rocca have a case?

Among the particulars that Rocca's lawyer demanded, he asked for copies of any distribution agreements between the distributors and Famous or Odeon. Six distributors stated that no such documents exist. Most agreed with United Artists that,

"This Respondent has no written agreements or correspondence by which it allocated first run films to particular theatre owners in the Cities of Halifax and Dartmouth".

However, Universal apparently has *something* written down:

"Universal is not prepared to produce any written agreements or correspondence relating to the allocation of various first run films as requested as to do so could be highly prejudicial to Universal's business interests."

The fact agreements between the American distributors and the major theatre chains exist is not a secret. On a number of occasions Famous Players President George Destounis has discussed them. Most recently in a CBC interview for the Culture series to be televised March 17, 1976:

"Well it's been an historical fact that prior to independents, that the major distributors aligned themselves with either one circuit or the other. People like Paramount and Warners and United Artists will play 100 percent Famous and people like Columbia and two thirds Universal and one third Fox would play Odeon. You must bear in mind that in the original setup there were companies like RKO [and] MGM as we knew it and it was agreed I understand early [in the forties] how the breakdown [worked] when Odeon was first formed."

Bellevue's Herb Mathers was discussing the same arrangement when he wrote to John Rocca on January 21, 1974: "We release six or seven pictures a year and we have a customer who plays one hundred per cent of our products across Canada." He wrote to Rocca on July 11, 1974:

"I know and have heard you are contemplating building a circuit of cinemas throughout the Maritimes and we would be only too pleased to supply each of your cinemas providing it did not interfere with our regular customers."

If his regular customers have 100% then that would not seem to leave much for Rocca.

If the Halifax case goes against Rocca, he plans to continue the fight. He has already decided to file a civil suit in Saint John charging the majors with a "conspiracy to restrain trade". The present Combines Act has not proven itself a very effective tool for people like Rocca, but the new Competition Bill (C-227) which has passed Second Reading would change everything. This bill extends the Combines Investigation Act to include services and service industries, and that opens up the relationship between distributors and exhibitors for the first time. Bill C-227 will allow independent exhibitors across the country to proceed as though they lived in Nova Scotia.

What does the Rocca Case mean?

Though Rocca is complaining about the distributors' practices in Halifax, the destruction of the present system will not make much difference to them. They still have the films and it might make bookkeeping more complex if they have to deal with all the Rocca Cinemas in Canada, but they have the films and they will collect the money. The exhibitors, Famous Players and Odeon, would suffer the most–but the system would probably remain basically intact just as it has in the United States.

The Five Majors were forced to sell their theatres after the 1948 anti-trust decision (U.S. vs Paramount Pictures, 334 U.S. 131) and a bidding system exists now with each of the 12,000 American theatres. In 1948 there were 20,000 U.S. theatres and Loew's, 20th Century-Fox, Paramount, RKO, and Warner Brothers owned 3,000 of them or 15%. However, these 3,000 theatres accounted for 45% of Hollywood film rentals (the Five Majors and Columbia, Universal and United Artists). This 45% was considered enough to "control" the market according to the U.S. Justice Department.

Of course, the American decision didn't affect Canadian theatres which remain vertically integrated with distributor/producers. Famous Players and Odeon control approximately 527 screens today which is well under 30% of the total. However, those screens account for 63% of the Canadian market–Famous Players took in 44% in 1973 ($66.2 million for the year ended June 30th) and Odeon accounted for 19% ($28.1 million for the year ended October 31) of that year's $150.6 million box office.

In Ontario, their position is stronger still. In 1972, five out of seven Ontarians lived in towns over 35,000 and Fa-

mous and Odeon together controlled 78.3% of the screens in those profitable centers. For the entire province, they controlled 62.3% of the indoor screens. These figures are much higher than they were for 1963 when the two chains controlled 44% of the indoor screens in Ontario. The independents are being squeezed between television on the one hand and Famous and Odeon on the other. Rocca is attempting to reverse that trend.

Ironically, Rocca would seem to have more in common with Canadian producers then he does with the major exhibitors. He alleges that the Hollywood "system" is a conspiracy which discriminates against all independents whether independent producers, independent distributors, or independent exhibitors like him (read Canadian for independent). He believes that if the "system" is broken then all of the independent or Canadian elements will benefit.

He suggests that a competitive exhibition/distribution system will attract Canadian businessmen who will be willing to invest in film production to protect themselves and assure product for their screens. He points to his own experience. His theatres gross approximately $700,000 and he has already invested $25,000 in a film. This investment is the equivalent of a $3 million investment from Famous Players.

Of course, we may see all the Canadian theatre chains investing directly in American productions instead of Canadian–but then, indirectly, that has been the case for the last 70 years. Rocca feels the distribution agreements protect the major chains from legitimate business competition–competition which could help Canadian producers with investment money. One can only speculate whether the Roccas in the Maritimes, the Michael Customs in Quebec, the Canadian Theatre Group in Ontario, or the Hector Ross out west will invest to the tune Famous and Odeon are now doing.

Even if the system is broken up by the Halifax hearing or the new Competition Bill, Famous Players' position is so commanding that they could survive without distribution agreements. After all, they have more theatres than anybody else and distributors will still take their movies to them first. Odeon is vulnerable to local competition. If Odeon has to compete with Famous for everything on the one hand and the newly aggressive regional independents on the other, they may not survive as a national chain. They may become a sign company (they already own Steel Art Ltd. and Neon Sign and Service Ltd.).

The breakup of the present system may result in vertical integration as the best insurance of survival. That process developed the Hollywood studios in the twenties. Harold Greenberg is moving obviously in that direction–from laboratory to production to assure revenue for his lab and into distribution to assure revenue for his films. He says he would buy Famous Players if Gulf and Western ever got tired of it–and its real estate holdings and European theatres.

The mind boggles at the possibilities, but one thing seems sure. If Rocca's fight leads to the destruction of the present non-competitive exhibition/distribution system–as it very possibly might–we cannot be any worse off than we have been for the past fifty years. It will be a time to change the mistakes we made in the early twenties when we sold our market, and with it our ability to produce films. Maybe we will take advantage of the opportunity to regain control of our theatres and distributors. We may look back on the Rocca case and wonder who was the David and who was the Goliath. □

(Sources–Odeon and Canadian Cable system's annual reports; 1972/3 Canadian Film Digest Year book; Statistics Canada 63-207; Intercorporate Ownership Index; 1971 census; The Anti-trust Bulletin, Spring 1975.)

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reg morris c.s.c. past, present and future

Reg Morris, Mark Irwin and Natalie Edwards sat down for a talk last month. The outcome was one cameraman-to-cameraman interview and one series of reflections and comments from the enthusiastic observer. We offer the readers these two versions of the conversation from two people, each differently attuned to what Mr. Morris, c.s.c., had to say.

At the CSC/CFE Awards (November 1975) Mr. Reginald Morris won in two categories, for best cinematography in the feature film category with **Black Christmas** and for best in television commercial category with **The Miller** for Carling O'Keefe.

Don Shebib and Reg Morris take a break on the set of **Second Wind**

a conversation on hand too

by Mark Irwin by Natalie Edwards

I managed to interview Reginald Morris csc during his week off between two consecutive features, an uncommon but welcome condition in the Canadian film industry. He had just completed **Second Wind,** a six week shoot with Don Shebib, and was preparing to shoot Bert I. Gordon's science fiction feature **Food of the Gods** in Vancouver. He had shot a feature there in 1971, still unreleased, called **The Grove,** starring Robert Culp and Samantha Eggar. His most recent feature was Bob Clark's well received **Black Christmas,** shot in Toronto, in 1973.

After talking to Reg Morris, the most apparent element of his career seems to have been the structure, the well-defined progression from clapper/loader to first assistant cameraman (in charge of threading the camera, mounting lenses, pulling focus, etc.) to operator (in charge of executing the same moves take after take, usually on a geared head) until, as he says... "someone is prepared to risk you as a cameraman."

There is no doubt that if Reg Morris had stayed in England he'd be neck and neck with Ossie Morris, David Watkin, Douglas Slocombe, Geoffrey Unsworth and Billy Williams – all cameramen on big British and Hollywood features.

But he came to Canada, seeking employment in this land of opportunity, and got sidetracked: the Film Board, television series, commercials... all suitable work but not features, or at least not enough. He talked about his past, present and future in the film industry, in Britain, in Canada, and in Hollywood.

●●●●●●●●

You've just finished ***Second Wind*** *with Don Shebib. How did everything go?*

Morris: Well, it went remarkably well. I was quite thrilled because when we started there were a number of pictures already going and I was concerned whether we were going to get a good crew and in fact we did very well. Even Don Shebib, who let's say, is a bit sensitive about the unions (this was the first shoot he'd done with an IA crew) said at the end of the film he was quite delighted with the way the crew worked.

As regards budget, it was in the area of $500,000 – maybe a few bucks less. For what we did they really got their money's worth. There were no sets built; it was all shot in natural surroundings, in people's houses, in the stock exchange, in bars and so on – which is the way I love to shoot.

You can imagine having a set, and outside the window you have to burn it out, so it's not readable, or put up some phony backing or something; whereas if you're in a real situation you can have people outside the window, even conversing through the window; you can see traffic going by – things you can't do in film studios.

There are certain people who prefer sets, of course, but I happen to be one of the ones who doesn't.

I used to know a cameraman in England by the name of Desmond Dickinson who used to do pictures like **Hamlet** and so on. He used to *hate* going out on exteriors; he used

(continued on p. 29)

Mark Irwin, an associate member of the Canadian Society of Cinematographers graduated from York Unversity in 1972. He has shot a number of documentaries, half hour dramas and a low budget feature **Never Look Back.** *His company, Ovation Films, has produced numerous films for Sport Ontario and CBC.*

While Mr. Morris talked to Mr. Irwin, he periodically turned to me and explained some of the complexities of cinematography. Though I found some of the talk almost mystifying ("... if you can shoot at 2 or even 1.4 you find you don't really have to fill, but shooting at 4...) other bits were extremely helpful in understanding some of the complexities involved in cinematography.

For instance when Mr. Morris began to talk of the kitchen sequence in **Second Wind,** which he could "have virtually shot in natural light," he took the time to explain the difficulty of repeated takes under the shifting effects of the sun, the angles of sunlight and strength making match shots tricky, and the fear of the possible loss of the sun altogether, all of which conspire to make some cameramen more comfortable in studio situations. Mr. Morris however enjoys the challenge of natural light and the beautiful results that can be achieved.

The most fascinating parts of Reggie's conversation to me, of course, were anecdotal, when he sat back in his chair and reminisced.

He was on a shoot in B.C. for instance, for a film once titled **A Name for Evil,** later called **The Grove,** starring Robert Culp and Samantha Egger (still unreleased, incidentally).

Culp, who had money in the film and therefore some considerable say, liked the effect of vibrating reflected light on a bedroom wall in the old deserted mansion by the sea in which they were filming. That would be a perfect background for the rape scene, he felt, so an early call for the next morning assembled the crew and performers to shoot that scene. Everything and everyone was ready but the light. For reasons Reg had tried to explain, dealing with currents and tides and the sun, the desired light patterns were not there.

Did the director change the scene or shift his schedule? Not at all. He turned to Reggie: "Make 'em" he said.

Knowing that gells, (sheets of gelatin often taped outside windows to correct the light outside while shooting inside a room) if wiggled, caused flickering light patterns, Reggie managed to have some brutes (huge lights) placed by hydraulic lift so that gells held outside the second story windows of the mansion could be hand-wiggled by operators in order to create reflected eerie dancing light on the bedroom wall inside the room. It was quite an operation, but the resulting flickering shifting light effects were perfect.

"Don't you wish you had a copy of that bit?" said I.

"But I do," said Reggie. "I also have a copy of the sequence in **Black Christmas** in which we strapped a camera on the back of Bert Dunk, our operator, in such a way that we got a subjective effect of the house for the opening, with us being the 'someone' climbing up the vines and looking into the attic window. Had to strap it so that the lens was beside his eye, and since he couldn't see through it it was necessary to get someone to climb on his back and peer through to check the framing. Tricky but effective."

In talking of his older brother, Ossie, and his early days in England, Reggie reveals how embarrassed he was once to answer a union call and find himself on his brother's set. He stayed however, as operator with Freddie Francis (later of **Sons and Lovers)** and worked on **Moby Dick.**

He chuckles, telling us of the construction of the two model whales (at a scale of seven to one) and the loss of one of the whales while shooting, which he fancies might have caught the eye of some amorous real whale as it journeyed in its tiny perfect shape, out through the wide

(continued on p. 31)

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to jokingly say "I never know what exposure to give it." In a studio he'd have to use so many footcandles – he had his own philosophy about things and his own system of lighting. He used to do things which I would never do but in those days I was his assistant cameraman – I didn't have any say in it.

How did you begin as a cameraman?

Morris: I did a little shooting in England, second unit stuff and what they call BP plates (Background projections) I didn't really start entirely as a cameraman until I'd been in Canada. I came here in 1955 and, what happened, I had my career interrupted by the war, which is always a bind. I'd worked on something like a hundred features before the war. Quite a large number of those were what we called 'B pictures' or 'Quota Quickies'. They were made under the quota laws. I worked for Fox British Pictures, which was a subsidiary of Twentieth Century Fox and they were solely for complying with the law. They used to make 15 pictures a year and they would be turned out in about two weeks. In a way, you know, people regard television as a complete new thing. Actually nothing could be further from the truth because I was brought up to quota pictures where you had to work like you do on TV now. You had to be fast, no wasted time, and pictures were made – I've worked on pictures that were made in a week. This is regarded as something new on TV series. I'd been doing that as a boy for years in England.

How young were you when you started?

Morris: I should have been sixteen, but I got permission to leave school a couple of months early because I had a chance at getting a job at one of the studios (This was 1934).
Were you younger than your brother or older? (Ossie Morris, British cameraman. Oscar for ***Fiddler on the Roof.****)*

Morris: He's older. Nearly three years older.

Was he in the film business by then?

Morris: Yes. He'd left school that much earlier.

Was there anything in your family background that got you into photography?

Morris: Well, my father actually was an engraver, not with one of those electric machines, with proper engraving tools. He'd been a amateur photographer and the sort of thing he would do, he'd go 'up to London' as we would say, and go to the patent office there and look up patents and diagrams of cameras and then go home and make them. We used to have all sorts of home-made cameras lying around our house and I can remember, later, he bought a projector which took film, in those days I think it was 28mm, it was some bastard size. You hand cranked it and it generated the electricity as well. So in his spare time, he used to go around and give film shows. I suppose photography sort of rubbed off on both of us.

How and when did you get to Canada?

Morris: Well, there was a sound man called Desmond Dew who used to be head of the sound department at Denham Studios, and he'd gone to Canada to shoot – well, they'd already done **49th Parallel** and they came back to try another one – but the picture didn't come off. Desmond Dew decided to stay on and after a bit of a struggle he became the sort of facilities manager at the Film Board; when they needed equipment or crew and they couldn't find it in Canada, they would send him places like England to look them up.

Anyway, I was working in the studio at Pinewood and suddenly he appeared, so I started asking him about Canada. I was an operator at the time, had done a certain amount of second unit shooting and he said "If you ever come to the Film Board, you'll be shooting. You'll be a cameraman right away."

Well, I started a certain amount of correspondence with the Film Board and also with Crawley Films, who wrote "...you must understand, we cannot pay your fare out here but we would be delighted to see you..." and so on.

So when I came out here, I went to see the Film Board and they said, "We don't know what our summer program is at the moment..."

Same way they do now.

Morris: Right, yeah. So anyway, they called about two weeks later and said, you know, "If you care to come in, we now know what our program is." So I got five month's work right off the top. I did a picture called **TransCanada Highway** which meant travelling all across Canada. When we got halfway across, the director Jack Olson (former picture editor for *Maclean's*) got a communication saying when we got to Vancouver, could we shoot a picture on salmon. So I'd only been in Canada a very short time and all of a sudden my wife is in Hull... and I'm in Vancouver shooting salmon.

How long did you stay at the Film Board?

Morris: I was there for eight years and I suppose I shot 90 to 100 films.

Any dramatic work in that period?

Morris: There was one very good film about the discovery of insulin, **The Quest.** Another one I did just before I left was really the first feature film the Film Board had ever done, called **The Drylanders.**

So you spent eight years at the Film Board shooting documentaries. How was it going freelance and ending up where you are now, back in features?

Morris: Well, Maxine Samuels was starting the Forest Ranger series, but there was a cameraman, named John Gunn, who left the Film Board a couple of months before

photo Wolf Koening

Reg Morris c.s.c. and director Gerry Potterton during the shoot of **Big Ride** at the National Film Board.

I did and he got the job as cameraman. Now I kept getting endless calls from them at the Film Board because they were having problems getting an operator – constant SOS calls, so I decided to leave the Film Board and I handed in a week's notice.

How long were you on the Forest Rangers?

Morris: I did two years of it; two series and then the third year, I went over to the Seaway series.

So, until the feature film business got to where it is now, wherever that is, you worked primarily in TV series?

Morris: Right. On the Seaway series, I was hoping to shoot the series but the producer made the statement that there was no one in Canada who could shoot her Seaway so they went to the States and brought up an American cameraman (Jack Priestley). So I was forced into the position of either operating on the Series or not working. I tried to make a deal that I could photograph *some* of them, and I did get a chance to shoot three of them.

Anyway, that meant we needed an operator and they sent one up from New York, a big guy with curly hair, and he came out to the location and stood behind for a while and when I had a moment – I was trying to light and operate at the same time which is very hard on a TV series – I chatted with him and said "Well, look, we're almost done today. Why don't you start fresh tomorrow?" He was with us two days and then he left us, he was going to start shooting his first feature. You know who that guy was?

It had to be Gordon Willis, and his first feature was John Barth's ***End of the Road,*** *directed by Aram Avakiam.*

Morris: How did you know?

Anything about Gordon Willis, I know.

Morris: Anyway, when he shot **The Paper Chase** up in Kleinberg here, the first thing he did was phone me and say, "Look, I operated for you, how about you operating for me?"

How did you feel about his style of shooting?

Morris: Well, I often used bounce light the way that Willis had used it, so it wasn't new to me. The only thing I learned from him was a few more ways of applying it.

I learned the art of walking into a room and lighting it with existing light. You'd put practicals in [*using the regular room lighting with bigger, also colour balanced, bulbs. Ed.*] put in a couple other lights, a bit of bounce light off the ceiling and the place is *lit!* And it looks beautiful! It looks real! And so although I'd used bounce light, I hadn't used the practicals as extensively as he used them.

What about your *style of lighting?*

Morris: Well, for example, if I've got a lamp with an orange-coloured globe, a lot of people would say "we've got to get rid of that orange," but when someone walks up to that lamp, I *want* them to be orange. A lot of people are scared of that. But since light is made up of all sorts of colours I don't believe in corrupting everything and making it all the same colour.

So you don't worry a lot about mixed light, mixed temperature?

Morris: Not at all. I've done a lot of commercials when I've used blue light (unbalanced daylight) coming through the windows, with pools of blue light on the floor while the rest is lit with tungsten. A lot of people say "Why don't you correct the windows?" I don't want to correct them, I like them blue.

How close do you work with your lighting man?

Morris: Well, I was used to working with Bobby Milligan, and unfortunately he died on this last shoot. A very great loss to us all, truly. He was very good at anticipating, and he would usually know what my plan of attack was and have the type of light ready, so I'd never have to look very far.

photo Wolf Koening

Reg Morris lines up a shot on Mac Cuthbertson while producer Colin Low adjusts the distance (NFB days).

What about the Canon high speed lenses you used on ***Second Wind?***

Morris: That all starts with the new negative 5247. Kodak just goes ahead and bangs out a new stock; they never ask us, the people who use it, the people who must get results, good results.

On the old stock, you had the facility of force processing. All the stuff I ever did, even the exteriors, I'd been in the habit of force processing... But not on the new stock, not at the moment. So the answer now, if I'm not to lose that extra stop (f stop) I gained by force processing, I have to look for other means and that other means is a fast lens.

The less light you use, like, if you can shoot at 2 or even 1.4 (f stops) you find that you don't really have to fill anything because it fills itself. When you start shooting at 4 or even 8, in addition to your key light, you've got to lug in huge soft lights and things like that. When you shoot at 2 you might just have to put a little bit of light on a card or on the ceiling or on the wall – sometimes you don't even need to do that.

So the high speed lenses relate to the lack of force processing and to shooting with existing light.

Morris: Right. Both, actually. There was a scene in a kitchen in **Second Wind** that I shot virtually with existing light. The sun was shining through the kitchen window and it was hitting the floor and bouncing up and filling the whole room. I had seen it and hadn't done much about it because I thought maybe the director doesn't go for that sort of thing, but much to my surprise Don Shebib said "Wow, look at that!" So I did shoot it without any other light. I couldn't have done it without high speed lenses.

What do you see in your future as of now?

Morris: Well, I've reached the point where I won't be doing any operating. I have the problem that if I do operate, people come to know me as that, and it's very hard to get back again. If I did that in England people would look down their noses at me.

Originally you worked your way up to operator and stayed there until someone was prepared to risk you as a cameraman. As an operator you'd shoot some BP plates, then they'd entrust you with some second unit shooting and eventually, finally, people would have enough confidence in you to hire you as a cameraman.

When did it happen with you?

Morris: I would say that really came with me at the Film Board, but I'd had a lot of miles behind me.

But even though I'd shot hundreds of documentaries, people would not recognize me as a cameraman. If a feature came up from the States they'd shudder and say, "Oh no, we'll bring in our own man." It took me quite a while just to get established.

If work were more continuous here it'd be easier but just as people get enough confidence in you, there's not another feature for, say, three years and you've got to start all over again.

I've been 'discovered' about every three years since I've been in Canada. Last time I was discovered was by the commercial industry who suddenly realized there was a guy named Reg Morris in Toronto.

I shouldn't really knock commercials, they're the mainstay of the industry here. The fact that we've got six or seven features here now has got to be regarded as a flash in the pan. It's never happened before and it may never happen again.

With commercials, some are quite interesting, but underlying it all, from my point of view, is the knowledge that as it goes on the air, people are going to head for the toilet or the refrigerator. They're not the least bit interested in your work, whereas in features people are paying money at the box office; they're paying because they *want* to see the film. It's a much more satisfying feeling.

You've come from England to Canada. Any plans to go on to Hollywood or New York?

Morris: If I had the chance I would never turn it down. I would grab it with both hands. Let's say it isn't entirely out of reach. For the first time in my life, shall we say, I can see a glimmer on the horizon. If I live long enough I may someday shoot a film in Hollywood. □

on hand too

(continued from p. 28)

oceans. And while he talks of builders, and constructed oceans and model ships, of the huge head of the whale with its waterfilled tongue and mechanical jaws, and of the sinking of the Pequod, we are transported into the world of big-time filmmaking, massive budgets, huge crews, and the technological wonderland of ingenious constructions and inventions. Glamorous stuff.

For that sinking, for instance, and if you saw **Moby Dick** you'll recall the boat tipping and getting sucked down into a whirlpool of violent water, the entire tank in which filming was done was drained into a specially constructed holding lake outside, and roller coaster tracks were built to carry the mechanical whale on its diving course at the boat, while an inner tank was constructed with four hoses fixed to shoot water in at its sides while a central drain underneath sucked water out to simulate a whirlpool.

Thus in the refilled tank, as the whale came bounding toward the boat and rammed it, the boat, carefully located in the centre of the inner tank (though of course that couldn't be seen), was caught by the manufactured whirlpool and dramatically and horrifyingly whirled and sucked down into the briny deep.

More special effects will be created in the new film he'll be shooting out at Bowen Island, near Vancouver. It's called **Food of the Gods,** and is a re-working of an H.G. Wells story by Bert I. Gordon, whose company is making it. Reg seems almost disappointed that Mr. Gordon will have done some of the special effects already. "You see it involves these giant rats" says Reg, and he begins to enthusiastically describe the storyline.

Mr. Morris is also full of enthusiasm for many of the people he has worked with, and he chats of Bill Fraker, Gordon Willis, Urs Furrer (now dead) and then explains a little more about Willis' use of bounce light and practicals (a normal light fixture in a room, amplified with a stronger bulb), illuminating his conversation with brilliant examples like this: "... could put in a 250 watt bulb, not corrected for 3200 of course, and could put a variac on it and raise it to 140 instead of 110 to correct it..." which, I must confess, leaves me totally in the dark.

But I do understand his love for natural light and natural locations, and dislike of correcting all colours to one bland studio-like effect. In **Black Christmas** he was pleased with the wash of coloured light on the performers as they passed a coloured hall light in the film. I was pleased with that too, for it created an impression as the colour caught the performers of the atmosphere of that creepy place almost reaching out and enveloping the future victims.

Processing is another field of familiar problems and variables to the pro, which is almost incomprehensible to the average film viewer. As Reg talks to Mark about film baths ("Film House bath is slightly faster than Quinn and Kodak so since they would be processing I worked at 150 ASA".) and the effects of the temperature of the various film development baths and the various colour 'edges' of certain processors, a whole new world of complex technical virtuosity is suggested. "Film House has a green edge," he says, "which, particularly in dull weather, makes the grass and trees a little more lush. Quinn has a more magenta edge in their stuff..."

Mark asks how closely Reg stays with his film when it is in the post production stage, and Reg replies that for **Black Christmas** he had to depend on Bob Clark's (the director) judgment as he viewed the rushes. That was fine apparently, since Reg was very much in sync with Bob Clark, as he also was with Don Shebib, and thus knew that the director looked at things generally the same way he did.

He enjoyed his recent six weeks on the Shebib shoot, despite having to shoot the climax of the film on their first day (Labour Day) at the regular race meet in London, Ontario.

"I had a good time with Don," said Reg "and got very fond of the guy."

As for making movies himself? By a lucky break, explains Reginald Morris, csc, he owns a BL Arriflex 16mm sound camera,* one of the best in town in fact, but he seldom uses it. "I leave it with M. F. White and it is constantly out on rental," he admits.

He just doesn't feel like shooting movies when he gets home. □

* *Mr. Morris made two films with this camera, both of which won Bronze Awards at the New York Film Festival. Ed.*

on the shoot

On the shoot the glamour and tinsel of cinema gives way to hard work, tedium and endless trying to get that perfect shot. Natalie Edwards visits Don Shebib's *Second Wind*, and captures the flavor of real filmmaking.

by Natalie Edwards

In which I visit the set for **Second Wind,** Don Shebib's new feature film.

The location was one of Toronto's most exclusive semi-suburban retreats where $100,000 ranch homes are strewn midst cul de sacs and curved crescents among the hills and streams of the valley at the northern edge of town.

The house was easily identifiable. Sound and equipment trucks were lined up at the curb, and the thick cables led directly to a doorstep piled with boxes of assorted donuts, the unenviable but inevitable food of film crews everywhere.

Inside, shooting was underway in the sunroom, its once roomy proportions strangled with stands, lights, gells, camera, cables and personnel. The little intimate scene would be produced, as usual, before an audience of technicians, script girl, first and second AD (assistant directors), boom man, gaffer, prop people and of course the cameraman and his operator, *and* the director. The sound man was forced to sit in the adjoining dining room.

In preparation for the episode in which Lindsay Wagner, as the mother, talks to her little eight year old son about the problems caused by his father's new love–track running, a measuring tape is stretched from the camera to Miss Wagner's stand-in, and light meters held appraisingly here and there. The operator practices the dolly the camera will take to close in on the mother and son during their talk. Gells are adjusted. Props checked. Finally Miss Wagner is called, and after a repeat of all checks, the famous words are quietly spoken: "Action. Roll it."

It is followed soon by that equally famous word: "Cut."

The first take was cut because an edge of a gell showed in the frame.

The second take was cut because the camera dollied over a cable.

The third take was cut because a dog outside began a loud persistent bark. The second AD disappeared and presently the bark became a surprised yelp, followed by a muffled sound and then silence. The AD returned.

Miss Wagner again started the scene with a long study of the magazine through which she was to thumb, before she asked her film-son to join her.

"Could you please get into the scene a bit more quickly?" asked Don Shebib politely, "We're really rather desperate for time."

The fourth take was cut because the camera ran out of film.

Through all these and the ensuing almost innumerable takes, everyone was calm, good natured, relaxed. The ambience was professionally pleasant. The AD occasionally called out for silence in the rest of the house when the sounds from rooms, where other performers and technicians waited, became too evident, but otherwise the atmosphere bore more resemblance to an operating room in a hospital during an important lengthy piece of surgery, than a theatrical endeavour.

Finally a take began which looked good. Sound level was fine, boom in place but not in frame (difficult in a confined space), lights and gells OK, camera gliding smoothly in its rehearsed trip to peer at the performers, no lines forgotten, when Miss Wagner stopped the scene by holding up her hand.

She explained to Shebib that the boy was looking directly at her at a point where she thought he was either supposed to be looking out the window behind her or across the room.

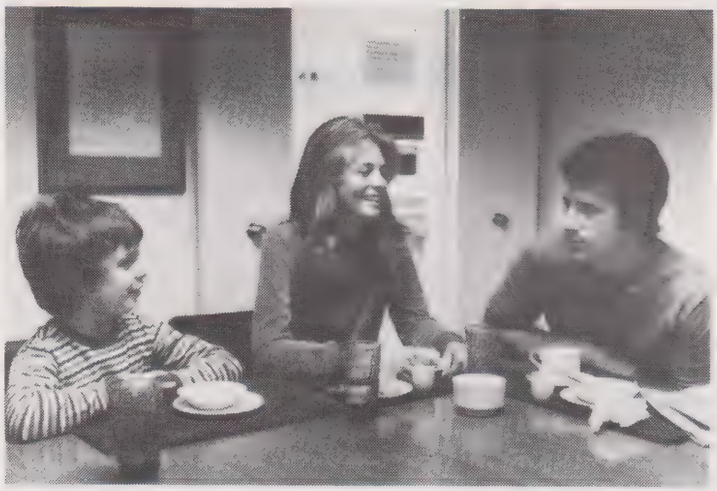
"I liked that," said Shebib quietly. "It made sense. That's why I didn't stop the scene."

And they prepared to begin another take. Shebib was as stoical as a mother, as controlled as a monk. When these qualities of his were later complimented, he favored me with a wry smile which led me to believe he was not always like this and that some of the badinage about his variety of vocabulary and volume of approach was true, and that it was not confined, in its freshness and vitality, to expressions of contempt at conferences on Canadian film and comments on Canadian critics, but occasionally found its way onto his set. My impression of a civilized and extraordinarily well-controlled director might just ruin the reputation of Shebib as a master of the expletive. Too bad, but truth will out when **Cinema Canada** visits the shoot.

James Naughton plays Roger Mathieson, a young stockbroker who is challenged by long distance running.

Actors Bob Slee and Robert Goodier with Naughton.

James Naughton and Ken Pogue



Alan Levy and Lindsay Wagner play Mathieson's son and wife.

Second Wind

by Don Shebib

To be released February 1976

Vivian Reis and Louis Del Grande with Lindsay Wagner in a party scene at the Mathieson's.

Tedde Moore plays another new interest in Roger Mathieson's life.

Sam Kula's recent readings have led him to reflect upon questions of identity and of minority cinema, and to ask the question 'where is here'. Believing that Canadians should insist upon a cinema which mirrors their society, he states his case.

national image, national dream

by Sam Kula

There has been a boom in the image building business in recent years. The national consciousness, while hardly in danger of succumbing to vertigo, has been raised to a level generally associated with the transfer from colonial status to branch plant control. While it is no longer necessary to define "Canadian" entirely in negatives (not American, not British, not Ukrainian, not very interesting) it is still, however, more than a little difficult to couch the distinctions in positive terms. The time has long since past, of course, when the "One Canada" theme could be hummed from sea to shining sea, but among those of us whose persuasion is the English language, this matter of identity is more than just a passing fancy. In the seventeen years I sojourned in foreign lands conserving other peoples' filmic heritage I never considered myself a closet Canadian, even though the maple leaf was never a conspicuous part of my wardrobe, but in struggling to comprehend the native film scene, both past and present, since my homecoming two years ago, I have been experiencing the urge to step out and declare myself.

Insulated from the liberating effects of the soaring sixties, when half the population reluctantly began waving a new flag while the other half tearfully stopped singing "God Save the Queen", Quebec was massaged by Lesage and shaken awake by Lévesque, and at least the second half of the twentieth century seemed to belong to Canada. I was ill-prepared to share the frustations of my colleages reacting to English Canadian film. At first glance their level of expectation appeared absurdly high, given the poverty of numbers, and they seemed to be articulating a need for a cinema which would match their aspirations for themselves and for their country, however amorphous those visions might be, which the films patently failed to deliver.

Along with Germaine Warkentin (*An Image In a Mirror*) they demanded if nothing else, a reflection of themselves, no matter how flawed. "No other country cares enough about us to give us back an image of ourselves that we can even resent... With what are we to identify ourselves?" The kind of cry *The New Yorker* (and the rest of us) would seriously doubt ever got cried, but a simple enough statement when compared to the conundrum posed by Northrop Frye in *The Bush Garden* – not so much "Who am I?", but "Where is here?"

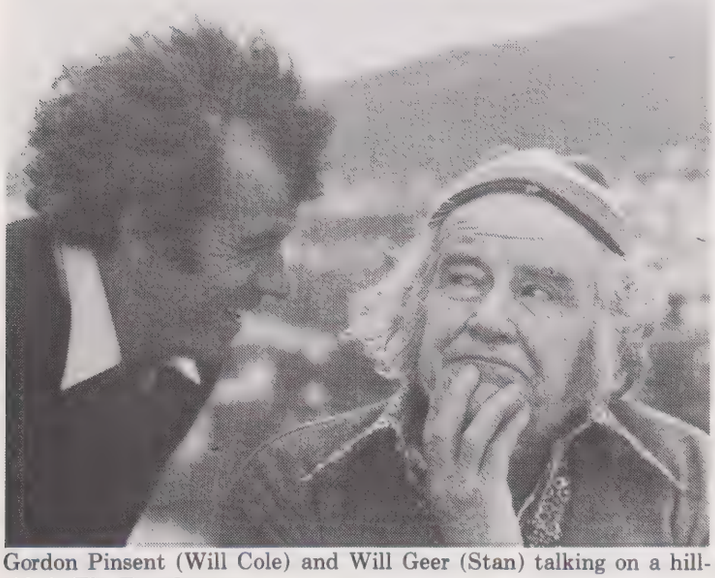
Sam Kula is Director of the National Film Archives

The films of the period, **Goin' Down the Road, The Ernie Game, The Rowdyman, Nobody Waved Good-bye, The Hard Part Begins, Paperback Hero, Between Friends,** were hardly positive images (they seemed bent on proving Margaret Atwood's thesis that physical, social and spiritual survival is *the* dominant theme in Canadian filmmaking as it is in literature, with the loser as anti-hero as leitmotiv), but they were a step in the right direction. They threw into sharp relief two paradoxical views of the "black hole" that represented the English Canadian feature film between **Carry on Sergeant!** (1928) and **Drylanders** (1961) – 1. that lacking a feature film industry with mass audience potential, Canadians derived little or no part of their self-image from motion pictures; or 2. that Hollywood in an endless series of mindless clichés, working like water on a rock, was a significant factor in the national psyche remaining as depressed as the national economy.

In the preamble to his collation of interviews, *Inner Views*, John Hofsess reminds us that "there is no such thing as a North American identity. If you are not Canadian, or American, you simply lack identity". He then goes on to postulate that while Canadians may be unaccustomed to viewing themselves as a minority group, in the economics of mass media in North America that is precisely what they are. It is thus logical to conclude, as Mr. Hofsess does, that a truly Canadian cinema is now possible because a minority cinema is now possible. Which places us, I suppose, in with the feminists, Blacks, sado-masochists and homosexuals who have found a voice, of sorts, in the films of the seventies. The economics of theatrical motion picture production, it would appear, make for strange bedfellows (or is it bedpersons?).

Mr. Hofsess is aware, as the Canadian government is painfully coming to accept, that "the making of a Canadian movie-market cannot be made by the movies themselves. It is a political, sociological and psychological process."

The Black experience in media has thus more than passing interest for Canadians who concern themselves with image and the quest for cultural identity. Mr. Hofsess may be overstepping his argument when he suggests that "it is no coincidence that Canadians and Black Americans (two groups of similar size, between 20 and 25 million) should have gained access to the modern 35mm film at the same time" (there are a host of historic economic and sociopolitical factors that were also at work – not the least of which in the Canadian experience was the contribution of the National Film Board and the Canadian Film Development Corporation), but there is a just parallel in fact between the systematic exclusion of Blacks from not only a participatory role in filmmaking, but from an honest representational role in film playing, and the colonial status imposed on Canadians in the first sixty years of feature film production in North America.



Gordon Pinsent (Will Cole) and Will Geer (Stan) talking on a hillside in **The Rowdyman.**

Daniel Leab has recently documented the Black film experience in *From Sambo to Superspade,* and persuasively illustrates the radical transformation in the image, if not in the actual treatment of Blacks in America, since the first Black stereotype was encased in celluloid by Thomas Alva Edison in 1894 (the catalog reference is **The Pickaninnies Doing a Dance**). With monotonous regularity the most appalling racial caricatures represented Blacks to the world around them, and to themselves, in what was rapidly becoming the most pervasive medium of communication in human history. It is obviously impossible to ascribe to any one phenomenon, such as the denigrating treatment of Blacks in American movies, the poor self-image sociologists have discerned as limiting the horizons of young Black Americans in the first half of the twentieth century. The pattern of discrimination in the ghettos of the rural South and the urban North alike were devastating enough. The cumulative impact, however, of the persistent dehumanizing treatment of Blacks (denying them not only a positive role but any *real* role in society) in the only entertainment medium most Blacks could afford cannot be dismissed. On direct effects alone a strong case exists for linking the enormous popularity of Griffith's **The Birth of a Nation** with the resurgence of the Ku Klux Klan in the years following that epic's release in February 1915. The film's audience in its first year of release is estimated at upward of five million, or roughly 6 percent of the population of the United States in 1915.

Chuck Shamata (Chino), Henry Beckman (Will), Bonnie Bedelia (Ellie) and Michael Parks (Toby) in **Between Friends.**

As Leab sums up the impact: "The power of any single movie to influence a viewer permanently is limited, although repetition obviously has its effect. Constant repetition that emphasizes certain stereotypes is overpowering. And this reinforcement has residual effects when the stereotypes have begun to change." In the legally segregated "colored only" cinemas of the South and the de facto segregated ghetto cinemas in the North, the movies totally ignored the realities of Black life while they reinforced White American prejudices. According to the Hollywood image there were no Black union workers, no Blacks in business or industry, no Black policemen or firemen, no Black troops in WWI, and scarcely any in WWII (and certainly no Black heroes). Again and again the Black role was confined to the faithful retainer, the surrogate mothers and fathers in a thousand domestic dramas who evidently had no family of their own and whose every happiness flowed from the success and

happiness of those they served. The only acceptable Black in Hollywood's America was not only an "Uncle Tom", but an "Uncle Tom" so obsequious and servile he is a caricature of the stereotype established by Harriet Beecher Stowe.

Leab's research is definitive, and the examples he cites in the chronology appear even more grotesque as the films themselves grow more sophisticated, more subtle as reflections of American society. The rules proscribing anything but "I got rhythm" roles, the prohibitions against any hint of miscegenation, were about the only aspect of the various production codes adopted as self-censorship to which the industry rigidly adhered. When the myth of the Southern box-office (Southern audiences would not accept Blacks in positive roles) was finally buried by the returns from Black audiences in the North and South it was not surprising that "Sambo" stepped into a telephone booth to emerge as "Superspade". The pendulum had a long way to swing. *Variety* coined "Blaxploitation" to sum up the shafting that followed, as white producers and distributors skimmed the cream off the new market, but at least a nucleus of Black performers and creative personnel broke through into the lily-white industry and a balanced, realistic reflection of Blacks in American society became a possibility **(Sounder, Raisin in the Sun),** if not yet a frequent occurrence on world screens.

A people's self-image, a nation's image are hardly the product of one medium's interpretation. In the total communication matrix that defines and sustains that image (the home, school and work environment) the impact of any one medium is extremely difficult to isolate and assess. The contribution of moving images to what is discerned as our moral and spiritual decline since the Devil punched the sprocket holes in Mr. Eastman's nitrocellulose is still being proved (violence in the media is only one of the more visible points of inquiry – Garth Jowett at the University of Windsor has traced that concern back to Foxe's *Book of Martyrs* in the 16th Centuty), but both the NAACP and the CRTC have what now can only be categorized as a gut reaction that the content of that media experience must be significant. The policy planners in the Secretary of State Department share that reaction, attenuated as the gut may be at this stage, and their view is reinforced by the marked improvement in the Canadian media image that has taken place since federal and provincial regulatory agencies began seriously questioning the content, and to some extent the values, being conveyed by the equivalents to Hollywood's program features that make up so much of prime time television. It appears to matter in television because we control the delivery systems (even if an unhealthy percentage of the primal programs are foreign) and because there is no dearth of statistical and sociological data proving how "meaningful" the viewer/video symbiotic relationship can be. It mattered in film as well, but somehow the fact that more people, literate and illiterate, were going to the movies prior to 1950 than were exposed to all other cultural manifestations combined (including books, magazines *and* newspapers) failed to signify. If the Canadian content of the books and magazines is considered, it thoroughly justifies the conclusion that more Canadians witnessed the Hollywood distortions, week after week, than read the few poets and novelists relating to the Canadian experience.

The facts are all in Pierre Berton's *Hollywood's Canada: The Americanization of Our National Image,* an impressive accumulation of data that makes its point (much like the films themselves – through the sheer weight of repetition) with depressing clarity. There was an image of Canadians in the feature films of the first half of the twentieth century, but it was neither cracked, crazy, cloudy or whatever else happens to mirrors – it was simply made in A nerica. As Atwood makes clear in *Survival,* "if the viewer is given a mirror that reflects not him but someone else, and told at the same time that the reflection he sees is himself, he will get a very distorted idea of what he is really like. He will also get a very distorted idea of what other people are like: It's hard to find out who anyone else is until you have found out who *you* are." Which may be part of the answer to Frye's question: "Where is here?" – a little South of where we actually live.

Berton's findings, and those of his researcher, Barbara Sears, in the National Film Archives, and in repositories in the United States and England, leave little room to contest his conclusion that the image of Canada projected on Canadian as well as world screens was consistently false, persistently wrong in both minor and major detail, and frequently defamatory. One can fault Berton's tone perhaps, and a tendency to overstress his points (the mark of a broadcaster eschewing the historian's equivocation that would otherwise mar his style) but on the basis of any acquaintance with the films he has surveyed one cannot reasonably argue with the accuracy of his content analysis.

Apparently, however, one can argue with the meaning of it all. In reviewing the book (*Toronto Globe and Mail* 13 September, 1975) William French contrived a double-edged swipe that queried whether anyone really cared about the factual errors since so many of the films were inconsequential; and even if the films taken cumulatively do present a vast distortion of our history and our character, did help shape a false world view of Canada and Canadians – "even if he's right, so what. Do we care what others think? Surely this is another manifestation of the old Canadian inferiority complex." Well if the question isn't merely rhetorical flourish, we do care, we should care about how others percieve us, and more important how we see ourselves and our national image. If our imaginations have been colonized, in Peter Harcourt's phrase, if like Rick, in Peter Pearson's **Paperback Hero,** we model our behaviour on myths derived from foreign cultures, and we do not care enough to represent ourselves in the media that helps define our status as a nation, then we *will* end up embodying the old saw: "You haven't got a complex, you really are inferior!"

Keir Dullea as the **Paperback Hero.**

In this respect the Canadian experience closely parallels the minority experience in media. If women can be classed as a minority (as historically they can in all but number) the recent studies by Mollie Haskell *(From Reverence to Rape)* and Marjorie Rosen *(Popcorn Venus)* illuminate how self-image is a combination of childhood conditioning (which itself is media orientated), life experience, and identification with media models – with films as a powerful influence. The recent studies on the "childhood" concept as an invention of the nineteenth century, and "adolescence" as a product of the twentieth century, and the role played by mass communication in disseminating these "roles" is indicative of

how fundamental these influences, sustained over time, can be. It is hardly revolutionary any longer to report that women have traditionally behaved as they were taught men expected them to behave and then conditioned their daughters to follow in their footsteps. The self-image was consistently negative, horizons were limited, achievements matched the low level of expectation and if the language is familiar it emphasizes the commonality of the minority experience in films.

Berton found, as Leab, Haskell and others had found, that taken individually no single picture, flawed though it may have been (or however absurd artistically – it is content alone that is being surveyed and in the vertically integrated industry all films received wide exposure) damaged the image. The combined effect of 575 movies, however, (the number surprised us all, particularly in comparison with the level of Canadian production) has been devastating. The films have given the world *no* real image of Canada – in many ways more damaging than a false image – except that of a geographical absurdity – a vast, empty, snowswept land of mountains and pine trees. All of Hollywood's Canada was the West, an unbroken wilderness, untamed, unsullied by man or social graces, where a primitive people wrestled with a hostile climate to win a fortune in gold or furs from the virgin land. Like the Blacks in America we too can ask where our history went: where were the urban poor (or any class in urban Canada); where were the union leaders and the labour movement; where were the soldiers sailors and airmen in two world conflicts; where was the revolutionary struggle that achieved responsible government, and the political battles that finally threw off Dominion status?

The rhetoric and the hyperbole of the movie ads and the dialogue in the films themselves, roll on unchecked through the years, and they are the only voices one can hear. For as Berton points out, "just as Canada was emerging from colonial status, the most powerful educational device was in the hands of a friendly, but foreign power. We were, in American movies, a nation of primitives living on a permanent frontier, with all the attributes of American frontier mythology and we were really A nericans. We could not recognize a distinctive Canadian identity because Hollywood pretended it wasn't there". And in ways we may not be able to measure with any precision, the omission did matter and we are living with its effects.

Whether or not a native Canadian film industry producing distinctly Canadian films would have emerged if American and British interests had not dominated Canadian screens is somewhat irrelevant in trying to comprehend the Canadian film experience. The "ifs" of history are always fascinating games, but not even the allegation that much of the CFDC investment program has produced only Canadian equivalents of the American trash Berton so soundly condemns in any way diminishes the significance of Berton's findings. The 575 films *were* made, and *were* seen in Canada and throughout the world by what amounted, until 1950, to a statistically predictable, almost captive audience.

We may never refine our research methodology to the point where we can objectively measure the impact of Hollywood's image of Canada. To take only one example (and one that understandably angers Berton, a devoted son of the Yukon), one of the values consistently propagated in American films is the resolution of human conflicts through violent action. The rule of law simply did not exist in American frontier mythology, and thus did not exist in American films ostensibly set in the Canadian West. Despite the obvious fact that the critical difference between the frontier movements was the presence of the law in the shape of militia or RCMP before the settlers arrived in the Canadian West, the gunfights in the Canadian equivalents of the O.K. Corral still took place with monotonous regularity in Hollywood's version of the Canadian West. The blurring of these vital distinctions in the Canadian historical experience must have had a profound effect not only on native-born Canadians, but on the millions of immigrants whose first introduction to Canada was probably fabricated in Hollywood. If the 49th parallel represents only an artificial barrier separating a people who share the same traditions, the same values and a common culture in the minds of millions of Canadians and Americans the films have played their part.

The films are part of history now. It may still be possible to make a Mountie movie with the "redcoats" singing their way through the endless north woods, just as it may be possible to make a Hollywood comedy with a smiling "Beulah" cooking up a storm for "her" loving white family, but it is doubtful whether they would be as unthinkingly digested as their counterparts were thirty years ago. That battle has been won, it would appear, and now, perhaps, we Canadians can seriously examine our fascination with the "loser", operating in a culturally and physically hostile environment, and work our way to a cinema that reflects all aspects of Canadian society. Surely there is more in the fabric of Canadian society than alienated adolescents contemplating their navels and finding them wanting.

I have been struggling for years with the diabolical assertion that by and large a nation gets the leaders it deserves, refusing to accept my share of the blame. If the thought holds true for films we would do well to try to understand the Canadian media experience (and, may I add, to collect and conserve the films and programs that constitute that heritage). There is more involved than the fortunes of a relative handful of filmmakers. In demanding a cinema that mirrors our society and speaks to and for our aspirations as a people we are really asking that Canadian films help, rather than hinder, our slow progress toward control of our future. □

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# of black pudding and pink ladies

Nancy Edell took time out from her work as artist and animator to talk with Brian Clancey about the themes in her films and their evolution.

by Brian Clancey

Nancy Edell has been acclaimed by some as being one of Canada's foremost animators. Although she scorns being called an animator, preferring to be considered an artist, her animated films have won her several prizes and a place at many festivals. In 1969 ***Black Pudding*** *won prizes at the Amsterdam and Southhampton festivals. She also won awards at the 1970 Oberhausen Film Festival and the 1972 Chicago festival.*

Aside from her work in film she has drawings in the permanent collections of the Vancouver Art Gallery and the Victoria British Columbia Art Gallery. She has received two grants: one from the Canada Council to do a film she wasn't able to complete, and another from BBC to make **Lunch.** *Both were in 1973.*

Nancy Edell now lives in Winnipeg where she has been making short animated films for Sesame Street. Most recently, she did the camera work for a live documentary on a school for preschool children. The school was established on lines similar to those of Summerhill in England. This is the first time she hasn't worked in animation.

To date she has completed three films: ***Black Pudding, Charley Company,*** *and* ***Lunch.***

After viewing your films one of the most obvious features is the sexual element. How do you see this in terms of your work now?

Edell: There's less and less and less sexual and violent imagery in the stuff I'm doing now but I suppose I used it to get out a lot of stuff that was, well, unfinished business of mine. I used to do a very boring kind of film and a very boring kind of etchings and paintings. I've decided to just start on drawings for awhile. I started doing some automatic drawings. Just letting the imagery come out. I feel I just started there. Sort of tapping this reservoir of sex and violence and that's okay now. That's the same sort of thing I was working on when I started making films. Films were just extensions of that whole process.

Where does the sexual imagery come from? Why?

Edell: I grew up in Nebraska in the 50s and I grew up with all the rigid sex-role things. I was really into it! The whole bit! It's become real imagery in my films. Where you analyze garter belts, bras, and lip stick, and teasing your hair. I feel, in retrospect, that my drawings and my films are just kind of therapeutic. I've never been very verbal or intellectual about them, especially that first film. I just did it. Your first film is a really gut thing and I just spewed out everything I wanted to say. Now, when I look at it, it's embarassing, because it's so crude. It's really raw stuff.

Do you think using your work for self-therapy is really fair to people seeing it?

Edell: The first two films were really just extensions of drawings. I didn't really imagine them for public use.

Would you describe your approach to sex in your films, thus far, as being sadistic?

Edell: In a way. It all relates to my background and I can't dissociate it from my background. As I was growing up sex was a very violent thing, in my mind. Dirty jokes were my basic childhood reference to sex. Sex is dirty, that kind of stuff. Men grabbing at women and leering. I was just working this out.

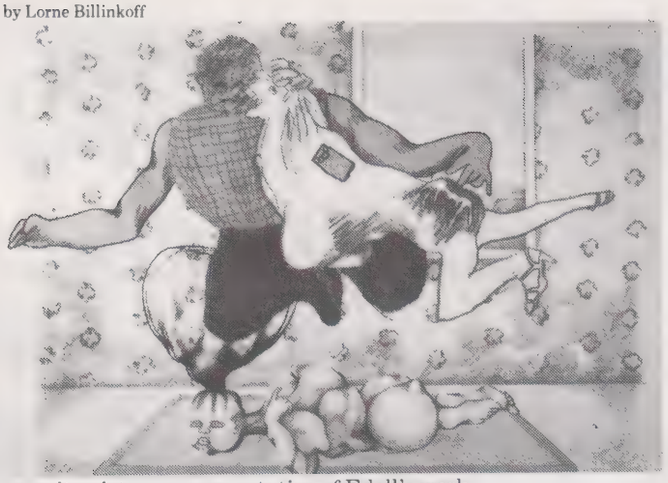
Your first film, **Black Pudding,** *is the most sexual. Was it a sort of analogy for civilized man, in your mind?*

photo by Lorne Billinkoff

Nancy Edell with one of her drawings

Brian Clancey is a freelance writer from Winnipeg and past editor of ***The Manitoban.***

photo by Lorne Billinkoff



A composite picture, representative of Edell's work.

Edell: On several different levels, yes. But, at that time I was into drawing. I'd do these big black and white in pen and ink drawings that were full of strange things. I like the idea of picking out one thing and calling the drawing by that name. If it had a double meaning that was fine. In the third scene, where the vacuum cleaner is chasing the food around, the food is coming out of this sphinx. So I was drawing all the food for that scene and I drew this little black pudding. There's something really strange about black pudding. It's a dark pudding made from flour, baking soda, eggs, and molasses. It's also another name for blood sausage or blood pudding. I'd never known about it until I moved to England, where I made the film. I was somehow impressed by black pudding. They wouldn't call it blood and guts pudding; they call it black pudding. At the time I didn't make any conscious effort to say that the sexual organs of a woman or the insides of a woman were black pudding. Women give birth to black pudding humanity. I didn't really have that in mind.

What do you think of the apparent success of **Black Pudding?**

Edell: It's just kind of a freak because it's unusual. Not too many people have done that kind of thing. It's the imagery people like. I was pleased about that. I was pleased about shocking people.

What motivated your next film, **Charley Company?**

Edell: Anti-war sentiment. I was on my own and I wanted to make a cheap little film because that's all I could afford. I could've done anything but I wanted to make some kind of statement. I didn't want to be quite so self-indulgent and somehow I liked the idea of one continuous track shot. So I decided to do that and ended up with the gimmick of the soldiers walking up Uncle Sam's ass. I don't know if anybody read that. That was sort of a personal joke. And then I had the idea of a civilian army and I just started drawing characters. The characters were all from my stock of sexual-sadistic characters. I just drew them and that's how they came out.

Again there's the strong sexual imagery, particularly the hermaphrodite. How does this relate?

Edell: I don't know how any of that sexuality relates to Viet Nam. They're just some images that keep coming to mind and I still find them very interesting. Hermaphrodites and siamese twins. John Barth once wrote about siamese twins that aren't joined like siamese twins, you know, spine to spine. They're joined in an impossible way, navel to back. So you have a double person and one person is the leader and the other is the hanger-on. The strong one is always pulling tricks on the hanger-on and it's sort of interesting. Things with dual aspects.

Your next film, **Lunch,** *is all about food and is where you experiment with cell animation.*

Edell: The other two were cut-outs which I used because you can get a lot of detail into the drawings. You didn't have to reproduce the drawing. In cut-out animation you take each character; each character is a little picture figure with moving parts, which you move as you film. With cells you have to reproduce each drawing instead of just moving it. You have a different drawing every two frames instead of just moving parts. But, you can get more fluid movement. The emphasis is less on detail of the drawing and more on detail of the movement. In **Lunch** I really got into starting with that pink woman and having a good time just changing her into other people.

Where did the idea for **Lunch** *come from?*

Edell: It was a job I did. A producer at the BBC submitted this idea about waiters and the difference between the atmosphere of the dining room and the atmosphere of the kitchen. I changed it into my own idea. I had to because he was a strong union man and wouldn't impose anything on the workers so he told the guys in the kitchen in the hotel where we were doing the tape recording that the microphone was there. So, of course, they didn't say anything pithy. They were being really good for the microphones. So there was no contrast. So, I just took it and got off on the food and the cell animation.

With that perspective it makes the film more interesting, but, as you say, it doesn't come across like it was supposed to.

Edell: It's always hard. If you think of the difference between what you have to start with and the desired finished product. You don't really know how well it's going to translate. There wasn't very much to start with on the soundtrack I was given. It's hard for me to see what it really looks like. I should think people would say, "Why was this film made? It seems like a very strange film to make." I'm always interested in that aspect. Why someone bothers to make a certain film. I say that a lot about animated films because so many of them are very insignificant. Animators seem to be really interested in the craft of animation, so often there's no content at all and it's all just tricks.

The film you were making on the Canada Council grant is supposed to be a very introspective, nice film. How does this relate to the rest of your work?

Edell: I had a drawing that was in nine parts. It was very detailed. It was an experiment for drawing.It was very personal. It was about a pink girl, a pink baby, and a pink adolescent. I decided I would animate but I've been wanting to make a very detailed animated film. What I'd really like would be to design a film. To make characters with someone else planning the story and not having to do all that work myself because there's just too much work! That's what I started out to do on my own even though I knew I couldn't make as detailed a film. So now I have these three very detailed scenes that don't fit together very well. I suspect I'll get back to them but I'm not really sure what to do with it. I want to see a film that's very surreal. An animated film that's not cute. **Yellow Submarine** was neat but it was too slick and too cute. I'd like to see a very corporeal animated film. Maybe an hour long film that creates a real world. More real than this is because you really feel like you're there. Deep colours and sense of space that have creatures being so real and so fantastic.

So you want to make a film that is quite long and detailed?

Edell: Well, I'm not going to because I can't make it. I can never make the kind of film that I want to see. It's just too much unless I somehow get together with some other people... someone really strong on story and someone really strong on sound. If there was a lot of money available from somewhere I could get a lot of people to do the work. Until that time I just wouldn't attempt it. Not on my own. My other films are so vague. The whole thing is carried just by imagery. I'd like to get more into story but it would have to be a very special story. I don't know what to say about my films. It's very hard to talk about them. I've never been able to talk about them. I don't know what to say that says anything about them, really. □

SPECIAL EVENTS

TORONTO SUPER 8 FILM FESTIVAL

The first Toronto Super 8 film festival will be held April 1-4 through the combined efforts of Cinema Lumiere, the Ontario College of Art, Photoelectric Arts, and Imagine 8, an ad hoc collective of S8 filmmakers. There will be two days of film screenings and workshops in S8 production methods and technology at the Ontario College of Art and a weekend screening of selected films in the 35mm (!) facilities of Cinema Lumiere.

As far as we know, this will be the first North American festival to be specifically devoted to films in S8 and to include the work of artists, amateurs, students, home movie makers, independent filmmakers, and commercial filmmakers who are using the S8 format. It is a unique characteristic of S8 that the medium now lends itself to the production of films which range from pure folk art to technically complex professional projects. We hope to combine these facets of the medium by screening a wide range of the different types of films now being made in S8 and by offering workshops where S8 filmmakers can contact each other, share experiences, and learn recently developed production technology and methods.

There are now many filmmakers working in S8 and many who have chosen S8 in preference to 16mm; we are all trying to feel our way through the unique methods of S8 production and to make better films with this medium. Now we are in a similar situation to the early 16mm "independent filmmakers" of the late 1950s or the videotape makers of a few years ago. We are isolated from each other and not able to share experience with or see the work of other filmmakers; we have no organized distribution methods for our work and virtually no public showings at all; we work with a medium which is the most widely accessible of any film or video format – a medium which is, however, rejected as technically inadequate by the film industry and television and is even banned by most independent filmmakers' festivals. And we may just possibly be learning to make films which are qualitatively different than films previously produced in the traditional formats of 16 and 35mm. We hope that this festival can be a "coming out" celebration for all S8 filmmakers – a chance to meet other people like themselves, gain production knowledge which will enable everyone to make better films in the future, and to finally see their work portrayed on the *big silver screen* after years of being played on the basement wall.

We would like to emphasize that we are open to receive *any and all work* in S8 format from any and all filmmakers, whether they be kindergarten students or television professionals. Though we hope to be showing some technically refined productions which were made with more or less "professional" facilities and techniques, the majority of films made in S8 are not done in this manner. Some of the most interesting S8 films are made by people who neither have access to elaborate technology or are even interested in trying to reproduce Hollywood techniques in 8mm. A dramatic instance of such a film is the most politically important documentary to be made in the 1960s – the Zapruder 8mm film of the assassination of John Kennedy.

It is obvious that 16mm production practices are widely known and standardized. The technology of S8 is extremely different though, and a filmmaker cannot learn to work in S8 by learning about 16mm production. There is great difficulty in obtaining systematic information about unique S8 characteristics, such as filming with available light cameras or transferring S8 to broadcast color videotape through a Kodak image scanning machine rather than the traditional telecine. And then there is the often repeated question: is S8 more, or less, difficult to edit than 16mm? The differences in technology give rise to completely different approaches to filmmaking and, consequently, to very different styles of films. For instance, a lone S8 filmmaker working with a miniature, available light, single system sound camera can collect documentary information which is qualitatively extremely different from the information usually gathered by a 16mm Eclair/Nagra crew of two. Technology is not simply a matter of grain size in the photographic image but the factor which determines what sort of information can be dealt with by a medium – as videomakers are quick to point out. S8 filmmakers have so far had little opportunity to get together to examine our medium's tools, see what has been done up until now, and speculate on what could be done in the future.

At the festival, workshops on equipment and production methods will be held with the participation of laboratories that are doing S8 work, equipment concerns, and filmmakers who have had experience in using some of the recently developed S8 technology.

All films received will be screened publicly at the Ontario College of Art and we hope to return some form of evaluation to all filmmakers. As we do not wish to form a panel of expert filmmakers (i.e. professionals who work in 16mm) to judge the S8 works, the better films in various categories of animation, documentary, dramatic; experimental, home movie, and commercial/educational/industrial will be selected through a combination of audience reaction and evaluation by a group of S8 filmmakers. The best films will be shown in the 35mm facility of Cinema Lumiere, and we hope to be able to offer modest prizes to the better films of each category. There will be some films from the U.S., but the festival is intended primarily for showing the work of Canadian filmmakers. The festival is really meant to be more of a celebration than a competition – a means for S8 filmmakers to share their work with others.

Write for entry forms to the Toronto Super 8 Film Festival, c/o Cinema Lumiere, 290 College Street, Toronto, Ontario. All films in S8 are eligible. Prints are preferred; well spliced originals will be accepted and handled with care – at the filmmakers' risk. Sound tracks on magnetic edge stripe are preferred; non-lip sync tracks on cassette or reel audio tape or lip sync tracks on S8 fullcoat magnetic film are acceptable for double system screening. Deadline for films and entrance forms is March 22, 1976. ⊏

OPINION

You Gets What You Pays For

by George Anthony

At a recent film seminar a student in one of Toronto's community college film courses complained because, in his words, I spent "all my time" in Hollywood.

"You never write about Canadian movies," he protested. "You spend all your time on Hollywood movie sets. Why don't you ever visit Canadian movies sets?"

Well, sir, to tell you the truth, most of the time I'm not invited. Or if I am, it's a foul-up.

Working movie sets, as a writer, is an exhausting job. I stood for 12 hours a day on the sets of **Lost Horizon** and **Earthquake** to get the stories I came for. I was the first member of the world press on the set of **Funny Lady** – the morning after Barbra Streisand lost the Oscar to Glenda Jackson. (It was not Barbra's most communicative day.) But after seven hours of standing, pacing and absorbing the scene, I got the story – and so did the *Toronto Sun.* It was a prized exclusive (we ran a full-page photo of Barbra as Fanny Brice in action in the Great Day production number, a first for both of us), prized by both our readers and Ray Stark, who, as producer of **Funny Lady** immediately realized the value of a giant spread reaching an estimated 500,000 moviegoers six months before his multi-million dollar production opened across America as a Christmas showstopper.

On the other hand, I was recently invited to the set of **Find the Lady** two months after I'd been reading stories about it in other newspapers. I was invited to interview the stars of **Love At First Sight,** too; they were shooting in Niagara Falls, and when I asked what transportation was available from Toronto I was informed that the bus service is excellent. I have not, at this writing, done anything on either film, not because I am offended by not being called first, ahead of my competitors, and not because I am offended by being told, in effect, to get off my ass and take the bus. I find both incidents highly amusing. But the truth is, they're a little sad, too. In the words of TV's popular, Chico, 'ees not my job, man.

It's not my job, you see, to get to your movie set; it's your job, as a movie producer, to get me there. I don't need that story in the paper; I have eight other interviews and reviews rivalling it at all times, challenging it for that precious space in newsprint. I don't need it, but you do. And getting me there is only half the trick. I went on the set of **The Far Shore** in December 1974 and still haven't written the story because it took so long to get the pictures that went with it (which turned out to be inadequate anyway) that the thing was virtually unusable. Film producers and the publicists who represent them, you see, are supposed to make things easy for me – not harder. I can screw up a story all by myself, thank you – additional outside assistance is simply not required.

What is required (and long overdue, I suspect) is for Canadian producers to examine their own feelings towards publicity. I don't think most of them understand what it is, how it works, how you get it and where its true values lie. If they did they would not continue to hire inexperienced publicists and give them budgets roughly equivalent to what your average secretary spends on your average lunch in your average downtown area. Government film funding is fine, in principle, but anyone preparing a feature film who is planning to spend less than a minimum 10 percent of his budget on publicity should be turned down flat as a bad risk.

The two sets I visited in Canada last year – two that I recall, at least – were Don Shebib's **Second Wind** and Harold Greenberg's **Breaking Point.** Greenberg operates on the Hollywood principle: You Gets What You Pays For. He hired a highly competent, professional publicist (Prudence Emery), a highly professional film director (Bob Clarke of **Black Christmas** fame) who worked out the shooting schedule weeks in advance so the publicist would know, weeks in advance, what day which star was working and/or available, and consequently reaped the benefits in the press. Shebib's producer, Les Weinstein, had his own secret weapon; Gino Empry, Canada's top public relations man, also handles press for Weinstein's Irish Rovers, and agreed to handle the film as well. Shebib had a shooting schedule of sorts, but one of his own invention; Empry was unable to tell me more than a week in advance who would be on the set on which days, which hampered us both. But he got me there (and in the morning, too). And that's what the movie business and publicity is really all about.

George Anthony is Entertainment Editor for the Toronto Sun.

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BOOK REVIEWS

Talking Pictures: Screenwriters in the American Cinema,
by Richard Corliss
(New York, Penguin Books Inc., 1975), 398 pages, paper, $5.50

The *auteur* theory dies hard. Hatched in the nest of *Cahiers du Cinéma* in Paris in the early '50s, it boldly asserted that the film director is the person chiefly responsible for the artistic quality of a film. It even argued that an indifferent film by a genuine *auteur* like Alfred Hitchcock or Jean Renoir will be of greater interest stylistically than a fine film directed by a mere *metteur-en-scène* – by directors like John Huston or René Clément. It was thus never meant to be academically responsible. It gained energy from its own excess. It was intended to be a polemic, a *'politique'* – a critical policy that would clear the ground for action. And this is what happened. By the late '50s, its most passionate champions – Truffaut, Godard, Chabrol – were all making films – films that were simultaneously exciting and extremely personal.

In North America, the chief guru of this *politique des auteurs* is Andrew Sarris. His special edition of *Film Culture* on the American cinema in 1963 was an inspired defense of artistic quality within the Hollywood product, a quality that was supremely the achievement of Sarris's 'Pantheon' directors – of men like Chaplin, Ford, Hawks, Hitchcock, and Welles. This defense was followed in 1967 by his *Interviews with Film Directors,* with material culled from a good many sources but a lot from the pages of *Cahiers du Cinéma.* In spite of loud protests from 'socially conscious' critics like John Simon and Pauline Kael, the *auteur* theory was securely launched. And about the same time, out on the West Coast, enthusiastic young film buffs like Peter Bogdanovich and Francis Ford Copolla began to make films.

In **Talking Pictures,** Richard Corliss sets out less to refine this theory than to subvert it. I don't think he succeeds. While it is one thing to introduce the importance of the screenwriter, especially for the American product, it is another thing altogether to attempt to elevate him into a position of prominence. "Realizing a screenplay is the director's job," as Corliss explains, "transcending it is his glory." It is when the play is transcended, however, that we have a film really worth talking about – that we have an *auteur* film.

Corliss has obviously been influenced by Andrew Sarris, not only in the format of his book but also in the epigrammatic terseness that Corliss strives for. But on a theoretical level, his project is a lost cause. For one thing, so many of the writers he regards as *auteurs* actually became directors. The case he makes for Preston Sturges, Frank Tashlin, George Axelrod, Abraham Polonsky, and Billy Wilder could scarcely be made on their writing alone. For another, Corliss is not that enthusiastic even about the writers which he wants to include in his particular Pantheon. It is as if he cannot fully believe his own thesis.

When Sarris writes about Hitchcock, or Welles, or von Sternberg, while we might feel that his claims are excessive and his ignoring of their collaborators misleading, part of what we enjoy is Sarris's own enthusiasm, the insights that accompany his own delight. If Sarris caught on, it wasn't just because his theory was helpful but because his enthusiasm was infectious.

The tone of Corliss's book is very different from this. While Ben Hecht takes pride of place as Hollywood's most important writer, listen to how Corliss presents him to us:

> "...it can be said without exaggeration that Hecht personifies Hollywood itself: a jumble of talent, cynical and overpaid; most successful when he was least ambitious; often failing when he mistook sentimentality for seriousness; racy, superficial, vital, and *American."*

If this is true and Hecht is among the best of Hollywood writers, then why should we care about them? In contrast, listen to Sarris on Howard Hawks:

> "If Ford's heroes are sustained by tradition, the Hawksian hero is upheld by an instinctive professionalism. Even during the Depression, Hawksian characters were always gainfully employed. The idea that a man is measured by his work rather than by his ability to communicate with women is the key to Hawksian masculinity, as the converse is the key to Antonioni's femininity. Whereas Ford's attitude to his women can be defined in terms of chivalry, the Hawksian woman is a manifestation of the director's gallantry."

Whatever one takes away from such antithetical brevity, it seems packed with challenging perceptions which might help us organize our experience of the films. The point of such criti-

cism is less to be right or fair than it is to be useful.

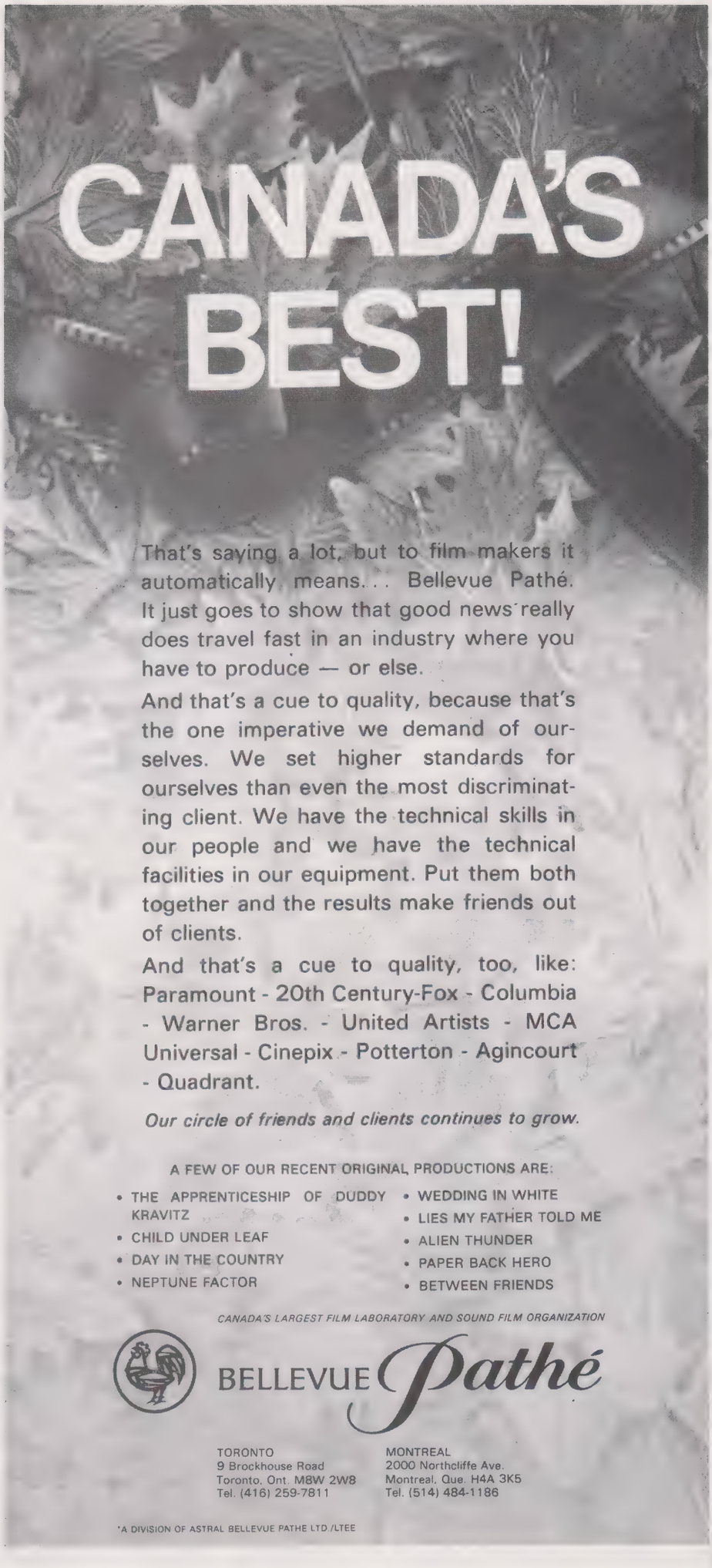
Corliss's project is, finally (as Sarris himself says in the Preface), a 'revisionist' enterprise. It deflects discussion of the cinema away from the details of execution back towards the subject-matter, the details of the script. Thus the *quality* of the films tends to get lost. We have instead elaborate accounts of the plot of his chosen films, with some concern with thematic interconnections that exist between films written by the same writer.

Furthermore, in a way that is surprising for someone who is the editor of a magazine like *Film Comment*, Corliss seems completely out of touch with the critical climate of the times. One searches in vain for any historical or political references in any of his accounts. He seems completely naive about how 'reactionary' his position will appear to many people now. He dislikes 'message' films – i.e., any films that challenge directly his own preconceptions about how life is or ought to be; and he regrets the increasing 'rigidification' of the Robert Riskin/Frank Capra 'populist' formula that he detects between **Mr Deeds Goes to Town** in 1936 and **Meet John Doe** in 1941, without ever mentioning the crucial fact of the intervention of the war!

However, while I disagree with both its basic premise and its general philosophy, I have to say that I think the book is valuable. It is valuable both for the checklists it provides for a number of American screen-writers and for the informed accounts of a number of interesting films. Yet even here, I must confess that I think the essence of Corliss's position is more succinctly available in a useful text that he edited two years ago, *The Hollywood Screen-Writers* (New York, Avon, 1972); and if his accounts of **Red River** and **The Searchers** are exemplary as pieces of criticism, it is because Corliss is not only talking about the contribution of Borden Chase and Frank Nugent but also of Howard Hawks and John Ford as well.

Peter Harcourt

Peter Harcourt is Associate Professor of Film at York University and author of ***Six European Directors*** *(Penguin 1974). He was responsible for setting up and organizing the Film Department at Queen's University and has lectured extensively in England at the British Film Institute, the London School of Film Technique and the Royal College of Art.*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FILM REVIEWS

Gordon Sheppard's
Eliza's Horoscope

d. Gordon Sheppard, **asst. d.** John Board and Al Simmons, **sc.** Sheppard, **ph.** Jean Boffety, Paul Van Der Linden and Michel Brault, **ed.** Sheppard, **asst. ed.** Marguerite Corriveau, **sd. rec.** Lenny Lencina and Ron Seltzer, **sd. ed.** Vincent Gutierrez, **a.d.** François Barbeau, **m.** Elmo Peeler, **cost.** François Laplante and Louise Jobin, **l.p.** Elizabeth Moorman (Eliza), Tom Lee Jones (Tommy), Lila Kedrova (Lila), Rose Quong (Astrologer), Pierre Byland (Clown), Marcel Sabourin (Pervert Doctor), Richard Manuel (Hippie Composer). **p.** Sheppard, **asst. p.** Marguerite Corriveau, **p. manager.** Lenny Lencina, **p.c.** O-Zali Films Inc., 1974, 35mm, color, **running time** 121 minutes.

Lila Kedrova (who won the Canadian Film Awards Best Supporting Actress for this role) as Lila, Eliza's friend in **Eliza's Horoscope**

It's been a long time coming. After so many years – estimates range from six to eight – **Eliza's Horoscope** is up there on the screen, and I must admit that I entered the theatre with a great mixture of interest, curiosity, suspense, and, since Gordon Sheppard has worked so long at it, trepidation: what if it wasn't any good? After all this time!!? Well, a short while later, through a combination of François Barbeau's absolutely stunning design, first-rate cinematography by Jean Boffety, Michel Brault and Paul van der Linden, and Sheppard's humourous and ingenuous script, I realised that the wait was worth it.

Eliza (Elizabeth Moorman) during initiation ceremony in **Eliza's Horoscope.**

Sheppard has said that a novelist can take years to create a novel, so why can a filmmaker not do the same? A valid point, but the trouble is that contemporary films usually take about two years from conception to release for a very simple reason: somehow the content, and especially the tone and attitude, may date very quickly. And Sheppard's film, if it has any major fault, seems at times to be too obviously a film of the Sixties.

For while the form is universal – the youthful quest and the search for love – the content consists of an astrological journey among a very stylised group of people. The construction is much more simple and straightforward than the jumping, obscure films of the late Sixties, but Astrology seems to be a fad of the past.

Of course Sheppard's intentions are of greater scope. He's really concerned with Love itself, and comments on it in a religious context (Eliza, with all her innocence, is driven from home because of her godlessness), and in a social context by showing other kinds of love and lust in the tenement in which Eliza makes her home. He also shows love in our world of technology and material obsessions. To present his observations, he plucks imagery from classic and common sources, employing a beautiful white horse, a clown, an Indian Mask, a neon-lit cross side-by-side with a radio transmitter, grotesque but not repulsive tenement inhabitants made-up in chalk-white and grey facial colours, and above all the Ceremony.

There are really two ceremonies in the film. One is at the very end, as Eliza is initiated into the Astrology cult on the top of Mount Royal. All of the imagery gathers into the dance circle, and the priest inducts her and her fellows. At the same time her true love, whom she refuses to acknowledge as such and therefore loses in the end, makes his own journey; a radical with Indian blood, he attacks injustice by attempting to blow up a bridge, and is shot when the project misfires. He travels up

Mount Royal mountain too, but it is to die in the presence of the Indian in the Sun-mask.

Eliza really is a film. The dialogue is minimal and one-dimensional, and the richness and life on the screen are visually achieved. Sheppard has timed his film to occur in Indian Summer, that October week when Canada is at its most beautiful. He plucks another symbol out of the season, of course, because Indian Summer is a strong image of the last breath of life before the winter death; in other words, an illusion.

One of the most enjoyable and endearing aspects of the film is Sheppard's sense of humour. He creates some marvellously comic moments. Marcel Sabourin is superb as a perverted doctor who can achieve sexual climax only when Eliza pulls him about on a fake centaur. Even a sly gibe at today's obsession with filmmaking: his butler Blip photographs everything the doctor does in Super 8, but of course when the centaur scene occurs, and the doctor does reach a climax, Blip has forgotten to put film in the camera. Eliza's costumed excursions to find her love are bright and funny, but never is Sheppard condescending to his subject.

The art design by Francois Barbeau, along with his work in **Kamouraska** and **Lies My Father Told Me,** ranks him as surely the best in Canada. He has been aided in this effort by Jean Boffety and Michel Brault on camera, and, starting out as assistant then taking the helm, Paul van der Linden. The acting is just right for the tone. Lila Kedrova as an old performer is sometimes too strident, and Elizabeth Moorman ultimately functions as a rack for Sheppard to hang his film on, but the acting is not central to the film's level of success.

Sheppard is central to the film's success. He and his assistant Marguerite Corriveau have been working for five years to get it into shape. A long list of acknowledgements at the end of the film names those who also offered their aid. The film must finally be judged on its artistic merits and its ability to sell itself. Despite my few misgivings about the former, it is an enjoyable and interesting experience. In the sales area, I think it has a market, but I fear that it is small. Which is a shame, not only because of the years of hard labour but because of what Gordon Sheppard has created.

Stephen Chesley

Clément Perron's

Partis pour la gloire

d. Clément Perron, **asst. d.** Robert Blondin and Jacques Benoit, **sc.** Perron, **ph.** Georges Dufaux, **ed.** Pierre Lemelin, **sd.** Joseph Champagne, **set dec.** Denis Boucher, **m.** François Dompierre, **cost.** Louise Jobin, **l.p.** Jacques Thisdale (Pierre Dodier), Jean-Marie Lemieux (The Mayor), Rolland Bédard (The Priest), Claude Gauthier (The Vicar), André Melançon (The Lieutenant), Rachel Cailhier (Nicole Dodier), Serge L'Italien (Claude Moreau) and Jean-Pierre Masson (Clovis Nadeau), **p.** Marc Beaudet, **p. manager,** Michel Dandavino, **p.c.** National Film Board of Canada, 1974, color, 35mm., **running time** 103 minutes, **dist.** Films Mutuels.

Clément Perron's new film, **Partis pour la gloire,** is a tender, aggressive story. It brings us back to the summer of 1942, and to the lives of a few young men and their women, faced with the consequences of a distant war. It's an international and everlasting theme, full of possibilities. Unfortunately, the sloppiness of the direction and of the editing is simply too distracting, and **Partis pour la gloire** had a short and discreet life in Montreal theatres.

Perron's subtle sensitivity, which gave its soul to **Mon Oncle Antoine** and its spark to **Taureau,** is more beautiful than ever in this feature. He lets rip with caricature and humour, creating an overall image of wild youth and country in Quebec's rural Beauce county. But he can also stop the folly and draw the spectator into the intimate feelings – gentle or harsh – of his favourite characters. He illuminates clearly the interior struggles of people fighting illogical powers and laws, of youths debating whether or not to obey conscription. The scene between the mayor's wife (Yolande Roy) and the parish priest (Roland Bédard), when she delivers a touching feminist plea through the confessional bars, is one of the best in the film.

Perron was fortunate in a sense to have these experienced actors, along with Jean-Marie Lemieux (the mayor) and Jean-Pierre Masson (well-known for years on television as Quebec's scrooge Séraphin, he appears as the people's exploiter playing both sides of the fence). But wasn't Perron too confident about this well-established acting talent and a bit soft as a director? Certainly, his directing lacks harmony and coordination.

It is the young actors who bring his film to life. Not only because they feature in the main roles, but because of the impulsive energy they put in their interpretations. If Perron had held a tighter grip on the whole production, pushing his actors to greater precision and giving them better dialogue to work with, he would have given a meaning to what is now an excess of gut feeling, a feature which seems unfinished.

Serge L'Italien, Rachel Cailhier and Jacques Thisdale make a good trio, sympathetic and believable. Their romances and their illusions could have

The Priest (Rolland Bédard) trys to reason with Lieutenant Laroche (André Melançon) in **Partis pour la gloire**

resembled those of the youths in masterpieces like the **Garden of the Finzi Continis.** But Perron laughs at his own talent as if he didn't dare admit to it. With remarkable presence, for example, André Mélançon **(Taureau)** comes back as the army recruiter. The actor builds up a terrifying "bully" image, with strong undercurrents of a young man trying to do his duty. But Perron has him telling his superior in Quebec that he will play things "straight". Surely that expression reached French Canadian army lieutenants a bit after 1942!

And it's this sort of constant neglect, not making the technical effort needed to carry the emotional story, which is obvious in dialogue, camera direction and editing. It deserves severe criticism.

But who can pin down Clément Perron? It may be said that he is not a director, that he is simply too sentimental or that he and Claude Jutra are in dire need of getting together again. But it may be easier for Perron to do a contemporary film, because although his passions belong to yesterday, his anger belongs to today. Somewhere within him, with all these hits and misses, there's the capacity to create a jewel.

Carmel Dumas

Robert Ryan's

Wings in the Wilderness

d. Robert Ryan, **sc.** Martin Lager, **ph.** Robert Ryan and Dan Gibson, **sd.** Dan Gibson, **ed.** Lori Labatt, **m.** Ron Harrison, **l.p.** Dan Gibson and his nature family, **p.** Ralph C. Ellis, **p.c.** Keg Productions (Tor) 1974, Colour, **running time:** 95 minutes, **dist.** Wildlife Film Distributors Ltd.

I tried. I really tried. I was getting restless watching the new Canadian wildlife film, **Wings in the Wilderness.** I said to myself, think like a ten year old. It didn't work. I told myself, this is a Canadian movie. It didn't work. In the final analysis, the movie is tiresome when it's cute and tiresome when it's not.

Lorne Greene narrates this tale of Dan Gibson, a nature-loving photographer. The film follows Gibson as he rediscovers a family of geese, eggs just hatching. Two of the goslings, just born, are accidentally separated from their parents. They begin to follow Gibson. Goslings, being of sound mind and high intelligence, adopt the first larger moving object they see. The process is called imprinting and these two imprint on Gibson. They follow him and adopt him.

Dan Gibson with his friend in **Wings in the Wilderness**

The relationship of man to goose grows into true parenthood, but not without the usual tribulations of growing up. The geese pass from cute childhood to careless adolescence to flighty maturity. The culmination of the relationship, the high point, as it were, is Gibson coaxing the geese to fly. They follow his voice via airborne transmitter into the skies, united.

I don't want to leave the impression that there is no drama to all this – threats abound in the form of wolves, poachers, waterfalls – all treacherous. But we are not to be denied our happy ending.

What's good about the picture? Well, some of it is nicely photographed, and the sound effects deserve the etrog they won. But in the end pretty pictures and sound are nothing more than pretty pictures and sound.

Conceptually it's very difficult to make 90 minutes of goose work. A goose is a goose. All it's got going for it is its grace in flight. That's good for about 60 seconds. We have had films about lions, bears, wolves, even ants. The subjects have commanded a certain respect, sometimes fear. Most importantly they have made good film framework. The goose is just not a complex or fascinating candidate for filming.

On to the story. As presented, **Wings in the Wilderness** reeks of artificiality. There is a lot of topical talk of communing with nature, but the film never goes after the genuine feeling. We are told of impending danger by friendly Lorne Greene and then watch it fizzle on the screen. I guess what I'm trying to tell you is that the script stinks. As to the acting, Dan Gibson is no Olivier. The film makes a good case for banning amateur actors from the screen, Louis Malle notwithstanding.

I would recommend **Wings in the Wilderness** for children, young children, of relatives you don't like.

Ken Dancyger

Deke Miles'

The Melting Pot

d. Deke Miles, **sc.** Deke Miles from an original story by Romeo Jacobucci, **ph.** George Mather, **ed.** Miles and Jacobucci and Gretchen Gebhardt, **sd.** Michael Perrotta, **l.p.** Peter Jacob, Richard Fullerton, Camilo "Butch" Julabal, Max Scheindel, Kimberly Smith, Gillis Paquin, Catherine Harris, Joe Bahr, Erne Hartman, **exec. p.** Romeo Jacobucci, **p.** Deke Miles, **p.c.** Joe's & Company Ltd., 1975, 35mm colour.

Manitoba has no real history as a film location. Manitoba stories like *Rachel, Rachel* have been effortlessly transposed to the States, or, in the few instances where the locales have been essential, Hollywood back lots have done the trick. Granted a few productions have used actual Manitoba locations, but never has a totally indigenous production been shot here in 35mm and colour. That is until **The Melting Pot,** a low-budget, non-CFDC, totally locally financed film reared its ugly head late in November.

The story revolves around two American draft-dodgers just passing through town, a few days before the Winnipeg Flood of 1950. They see a multiethnic town suddenly become a combined consciousness to divert the serious damage of the raging waters. But before the heart-tugging ending they meet some swell guys and gals, learn the meaning of friendship and harmony, hear a handful of songs and decide to do the right thing – help the people and turn themselves in. The production

drips of maple syrup and tends to give one a glucose overdose in the area of the heart.

The film is a kind of backfired, shoestring **American Graffiti** meets **Earthquake.** There is hardly an area from scripting to direction, from acting to editing which does not deserve derisive comment. It is awkward to a fault and one can only warm to it as a mother to a less than gifted child. A local Winnipeg critic commented that he found it the funniest film of the year. He quickly added that all pains should be taken to contain the film in the province as it was a total embarrassment to Manitobans.

The Melting Pot is a strange mixture of fact and fiction. Authentic police garb which looks amazingly out of place mingles with modern day blue jeans complete with logos. Vintage period cars park in front of 70s superstructures, etc. The film constantly annoys the viewer with illogical responses set in factual situations. This culminates when the people doing the sand-bagging defy the army's orders to evacuate the area. The troops then raise their guns, and one of the townspeople breaks into a rendition of the Lord's Prayer, followed by several more versions in various languages.

However, the ludicrousness of the film does not stop here. It is a sex film without sex, a 50s music film with non-50s type songs, and an action picture without thrills. When the flood finally hits, it has all the force of a man breaking down a door and lasts the equivalent period of time. There are no floating cars or houses or really anything visual to suggest the catastrophe. It all resembles a mud-slinging event more than anything else. **The Melting Pot** leaks.

Len Klady

REVIEWS OF SHORT FILMS

Boyce Richardson's
Job's Garden

d. Boyce Richardson. **ph.** Guy Borremans, Gilbert Hérodier. **ed.** Jacques Leroux. **tech. consult.** Michel Brault. **narr.** Bernard Assiniwi. **songs.** Samson Nahacappo, Job Bearskin, Isiah Awashish. **p.** Jean-Pierre Fournier. **p.c.** Fournier/Richardson, 1974. **col.** Colour, 16mm. **running time.** 52 minutes. **dist.** Canadian Film Makers' Distribution Centre.

Job Bearskin, the Job in **Job's Garden,** has hunted all his life along the La Grande River 600 miles north of Montreal. **Job's Garden,** a Fournier/Richardson production directed by Boyce Richardson, records Bearskin's reaction to the flooding of his people's hunting grounds by the James Bay hydroelectric project.

A highlight of the film is a visit to LG-2, a hydroelectric job site by the La Grande River. "It is just like ripping something apart," Bearskin says when he sees the work camp. "It does not look good. It looks like people have been fighting. Everything is shattered. I've seen it before, in the mating season for the bear. They fight and when they do that they usually tear up a lot of land. That is how it looks here."

"I used to ask them what they were doing," Bearskin says of his first contacts with white men in the bush. "But they never told me anything. They always told me only: 'We are working.' That was their answer. I guess this is what they meant."

"I know they are only beginning their work. There is much more land to be destroyed."

Despite the effects of a leg injury, Bearskin is seen in **Job's Garden** to stand, sit and walk with a remarkable sense of bodily ease. His body maintains a beautiful and subtle balance in the field of gravity in his movements and gestures. His neck is relaxed, his spine is straight, and his rib cage is flexible.

When Bearskin sits, he bends his body from the hip joint instead of from the waist, revealing at the same time the quick spring-like action of the spine which F.M. Alexander, originator of the Alexander Technique, has labelled the "anti-gravity reflex", of which the free functioning is rarely seen in adults in advanced industrial society.

In terms of body language, what does our own society teach us to do with our bodies, in contrast to a society such as Job Bearskin's? It teaches us to slouch. That's what the body learns, sitting for hours, days, weeks, months and years at school desks, in preparation for more advanced slouching later on.

Job's Garden is in a way an epilogue, albeit in another medium, to T.C. McLuhan's book **Touch the Earth,** when Indians themselves speak, eloquently and directly, of the way of life which for centuries enabled them to live in harmony and equilibrium with the material resources which modern industrial society is now, with purposeful efficiency, destroying.

Viewers interested in **Job's Garden** as a "film for film's sake" are, however, likely to be disappointed. The film takes too long to make its point, the colour correction and exposure are often dismal, and the hand-held shots are consistently unsteady. In addition, the constant use of the zoom lens is thoroughly disconcerting. Despite this, the fact that the film was made, period, in my view overrides its technical shortcomings.

Jaan Pill

Warren Zucker's
Novitiate

d. Warren Zucker. **ph.** Lance Carlson, Jerry Fijalkowski. **ed.** Eric Young. **exec. p.** Tony Bond. **p.** Tim Hurson. **p. manager.** René Egger. **p.c.** Caprice Films (Toronto), 1973. **col.** Colour. **running time.** 25 minutes. **dist.** Canadian Film Makers' Distribution Centre.

There is an aphorism I enjoy, based on a line from William Blake, to the effect that "We become what we behold."

The ambience in Toronto, for example, is one which tends, as a friend puts it, "to line us up and make us go a certain way." Toronto is a city where one beholds surfaces and appearances set aside from nature. Its ambience emphasizes gloss and rectilinearity.

It is interesting to consider, in this context, how the ambience of a city is reflected in the films made within it. For example Warren Zucker's **Novitiate,** shown on CBC in March, 1974, is, most quintessentially, a Toronto product.

"Let's not kid ourselves," explains Harry Lavery, the young novitiate in the film, who has turned from a suc-

cessful career as a male model to a successful priest-in-the-making. "The Church is good theatre. The liturgy is good theatre. And another aspect is that there's a good product; it's a great commercial. Good sponsor – He doesn't change agencies. He sends out a lot of company reps. OK?"

It is not novel, of course, to approach religious ritual from the perspective of dramaturgy. Thomas Merton, whose spiritual journey from Cambridge and Columbia to the Abbey of Gethsemane (as chronicled in **The Seven Storey Mountain)** bears at least a superficial resemblance to Lavery's, likewise spoke of the Mass as a kind of ballet, with similar precise, prescribed movements and gestures.

Merton, however, lived in the inner world of spiritual experience to which music and ritual were adjuncts and not ends in themselves. Lavery, on the other hand, appears to live primarily in the "outer world" of everyday consensual reality familiar to the world of commercials and television in Toronto.

As a natural "performer," Lavery is nevertheless an ideal subject for an enjoyable film. A high point in **Novitiate** occurs in a close-up of Lavery as he responds to the cheers of children at a Christmas pageant/party. For a brief instance, one forgets that Lavery is with the children. Momentarily, he seems to have entered a purer realm of existence. How can one describe this moment? It is beyond words – ineffable. It is the supreme moment in the ambience: it is the state of being "on stage", and enjoying it most thoroughly.

Lavery was captivating in commercials. He is likewise captivating on film.

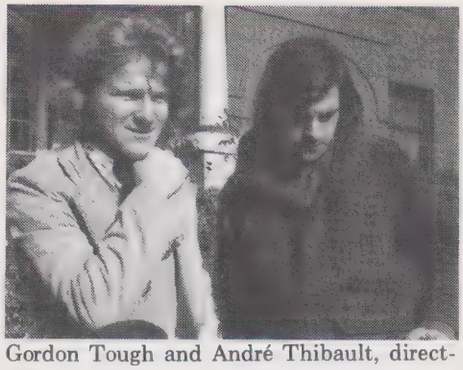
With the exception of some exposure problems, the film is technically on a high, even glossy, level.

The editing is especially effective.

Jaan Pill

André Thibault's
I'm Not Alone

d. André Thibault, **sc.** researched by Thibault, **ph.** André Thibault and Gordon Tough, **sd.** Gordon Tough, **ed.** Marsha Selick, **m.** Daniel Lacasse, **l.p.** Barb Collins-Williams and Pat Armour, **p.** Gordon Tough, 1975, Colour, 16mm, **running time:** 10 minutes, **dist.** Tough or Thibault, 192 Indian Grove, Toronto, M6P 2H2.



Gordon Tough and André Thibault, directors

André Thibault and Gordon Tough set out originally to make an hour length documentary on single parents, but at the point at which all potential material was shot and assembled, they were advised (and well so) to opt for a series of shorter, more manageable films.

The first in this series, **I'm Not Alone,** is now finished and based on the success of this one, the others will be finished. They will focus on single fathers, welfare mothers, women involved with Mother Load Union, Interval House and Wages for Housework, and a composite group discussing the social and sexual realites of the single parent. As the one finished film stands, it is too brief (at 10 minutes) to give adequate voice to the issues raised by the two middle class women who are its centre.

I'm Not Alone indeed has problems of many sorts – its music, which distracts from it, its editing, which is often gratuitous, and again its brevity, but its weaknesses are by no means limitations, and by virtue of their subject the remaining films in the series should be completed. The value of these kinds of films (modeled on the National Film Board's Working Women's films) is immense in the practical contexts in which single parents learn daily and repeatedly how to survive in a role which is often lent only carpetbagger status in this society. The value of short films in instances like this is not to be taken lightly and it would appear that in context of the unfinished films, Thibault and Tough have weighted their material appropriately.

Joyce Rock

The Edge

Written, produced and directed by the inmates of Guelph correctional Centre; Norm Banville, Harvey Green, Tony Guiliani, Rick Jeanvenne, Seward MacDonald, Jerry Miller, Jacques Robert, – with Margot Cronis and Clarke Mackey.

Last summer, Clarke Mackey and Margot Cronis placed a camera, a recorder, a Moviola and themselves at the disposal of the inmates of the Guelph Correctional Center. The result was **The Edge,** a strange and awkward film.

The Edge, written, directed, and performed by the inmates of Guelph, attempts to answer the question of why they are in prison.

The message is simple but incomplete. **The Edge** suggests that the media sets standards of success which they, the inmates, are economically unable to achieve. However, family and society put pressure on them to achieve these standards and therefore they must turn to crime.

Unfortunately **The Edge** does not explain why others in similar positions did not turn to crime.

In the performance this film is Brechtian. One never forgets that one is watching inmates and not actors. We are further reminded of this by certain esoteric 'inner-world' sequences that probably only other inmates are able to comprehend.

One detracting thing in the film is its professional polish. Mackey and Cronis worked closely with the prisoners. Although the subject is obviously the inmates', its form of expression is Mackey's and Cronis' to a great extent. The film would have been more interesting had the inmates used their own form. The professional finish of **The Edge** tends to draw away from the film's uniqueness.

The Edge is a very interesting self-portrait by a group of inmates. Although its message might be incomplete from our point of view, from that of the prisoners, it expresses all the feelings they have about the reasons for their imprisonment.

The Edge is in black and white and is about twenty minutes long. It's written, produced and directed by Norm Banville, Harvey Green, Tony Guiliani, Rick Jeanvenne, Seward MacDonald, Jerry Miller, Jacques Robert, inmates at the Guelph Correctional Center, with Margot Cronis and Clarke Mackey.

At the moment the film is available from Clarke Mackey.

Peter Wronski

RECORD REVIEWS

Cinema Canada's record column begins without any brand new releases to consider but one must start somewhere! Sound track albums are an important mark of any national industry's identity and, in case you hadn't noticed, Canada does have some, including ***The Act of the Heart, The Violin*** *and* ***Homer.*** *The two discs briefly reviewed here are still current in the catalogue and they make attractive listening, especially the first.*

The Hard Part Begins

A & M Records SP 9016.

Songs and instrumentals written by Cliff Carrol, Zeke Sheppard, L. Dubinsky, J. & I. Guenther and others. Performed by Zeke Sheppard (dubbing Donnelly Rhodes as "King"), Louise Rockwood and Cliff Carrol, with backing.

Country ballads and blues, archetypically plangent and moody, plus some lively instrumentals combine to form an evocative memento of a distinguished film. The characters in the story, making a not very glamourous living in the small towns and one-night stands of Ontario, were not supposed to be terribly good performers. The album glosses this seediness somewhat, being quite professional enough for agreeable listening, but something of the sad unrealised dreams of the "big time" comes through as well. Excellent engineering and surfaces; suitably long on bass.

My Pleasure is My Business

Daffodil Records DAF 10051

Music written and sung by Tom Cochrane. Featuring Dave Cooper, Deane Cameron and Rick Nickerson (guitars and percussion).

Rather than as a souvenir of an easily forgettable film, this derivative but lively album needs to stand on its own. The main theme ("Gabrielle", alias Xaviera Hollander) is as good as most these days, while the lengthy two-part "Turn Back" is rather better than that. It's from the extended (you should pardon the expression) party sequence and has an energetic if scarcely subtle vitality. Technically, another fine job; Canuck pop music recording seems in good hands.

Clive Denton

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Eclair NPR 16mm camera with the Jensen crystal motor and a 12-120 Angenieux zoom lens, two mags and battery, various filters, for $5000. Contact Jock Brandis (416) 363-1900 or the Toronto Filmmaker's Co-op, 67 Portland St. Toronto.

For Sale:
Moviola Series 20 editor 16mm, two soundheads; $3,500.00 firm. Maier-Hancock Hotsplicer 16mm, four way synchronizer for neg cutting, 5.7mm Tegea Wideangle Arrimount, 404 Sennheiser microphon, Shure four channel mixer. All in Al condition. Please phone: 416-921-2814 (Toronto) or write c/o Cinema Canada, 406 Jarvis St. Toronto.

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16mm single-system Auricon camera complete with wound. Call (416) 864-1113

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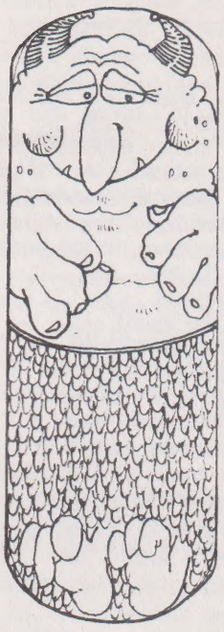
CAPSULES

by Natalie Edwards



drawing by Danute Sarunas

Still Available

The Act of the Heart. Dir. Paul Almond. A unique and beautiful symbolic allegory courageously dealing with the forbidden subjects of North America: true love, religious devotion, sacrifice and, most ardently avoided of all, death by suicide. Donald Sutherland adds gentle depths to his idealistic priest while Genevieve Bujold is superlative in a difficult role full of shifts, growth and complexities. The subject and theme of Almond's work may be just beyond his grasp but his reach is magnificent in this remarkable brilliant work. D. Universal. P. Quest Films Productions Ltd. 1969.

August and July. Dir. Murray Markowitz. Apparently a cinéma-vérité exposé of the lives and loves of a romantic lesbian pair during the short sweet course of one summer. The over-lush photography of James Lewis and tight close-ups display the women as objets d'art while the endless dialogues, as aimless and unsatisfactory as adolescent philosophising, create a strange, dissatisfying, word-weighted and sometimes querulous moving photo album of pretty pictures which scarcely hints at the depths and desperations beneath the idyllic surface. Sharon Smith and Alexa De Wiel play themselves, but their lives as artists is practically ignored. D. Crawley. P. Paradise Films. 1973.

Between Friends. Dir. Don Shebib. Two American imports, Bonnie Bedelia and Michael Parks, combine with a good Canadian cast in a compassionnate and funny tale of friendship and loss, involving an ex-con, his daughter and two friends, and their participation in a doomed heist in Sudbury country. CC: **10/11:** 32-36, 68-69. D: New Cinema. P: Clearwater Films Ltd.

The Ernie Game. Dir. Don Owen. Innovative and distinctive in style the film explores the schizoid nature of a maddening, nutty late sixties character; a lost and losing male who is defined by his environment and his two very different women rather than by a central self. A rueful and distorted reflection of the period, it is now unlikely to upset anyone, and will be appreciated for memorable performances, expertly controlled direction and Jean Claude Labreque's beautiful Montreal winter photography, but at the time of its release it infuriated the staid and did not find a protective public. D. Astral. P. N.F.B. and C.B.C. 1967.

Goin' Down the Road. Dir. Don Shebib. All Canadians should know Doug McGrath's vulnerable, tough and terribly human Pete, and Joe Bradley's Stan-Laurel-like, lovable and incompetent Joey, and their journey from the fringes to the centre and of their trials and times when they get there. Bill Fruet's script of the misadventures of the two Cape Breton boys tackling Toronto is a true Canadian classic with fine performances and Shebib's sensitive direction offering an honest, humorous and humane look at a pair who try to escape their physical, economical and class limitations. D. Phoenix (Alliance). P. Evedon Films Ltd. 1969.

Isabel. Dir. Paul Almond. The first in a trilogy of films starring Genevieve Bujold (**Act of the Heart, Journey**) this sensitive exploration of awakening sexuality and echoing memories, and of a past that seeps like poisonous gas into the present caught Canadian audiences unprepared. It wasn't like an American film or a British film or a Foreign Film so it was generally stomped on and left to die. We didn't know what to do with a Film Artist in our midst and were heartily embarrassed by his "artiness". The film is an open-ended, unique highly personal vision which will appeal to a loose audience that isn't afraid to accept that which they don't entirely understand. D. Paramount. P. Quest Film Productions Ltd. 1967.

Journey. Dir. Paul Almond. Genevieve Bujold plays a girl who is living a brief spiritual existence between life and death, and the people and places she encounters on this journey may recall somewhere she has been or somewhere she dreamt, or may be part of another life in another time warp. The final film in Almond's Bujold trilogy, it is beautiful, compelling, full of esoteric and fascinating conjectures, but so layered and permeated with deflected personal vision that it is not sufficiently accessible to a general audience, and tends to irritate and antagonize the conventional viewer. The whole commune of UnderSky was built for the film, and John Vernon's and Bujold's performances are strong and sane. D. Astral. P. Quest Film Productions Ltd.

Kamouraska. Dir. Claude Jutra. A beautiful, popular adaptation of Anne Hébert's complicated and many-leveled novel which simplifies it to an elaborate Gothic tale of love, murder and retribution in a picturesque early Quebec. Geneviève Bujold stars, with Philippe Léotard. CC: 7: 42-50. D: Cinepix (E): France Film (F). P: Les Productions Carle-Lamy Ltée.

Keep It In the Family. Dir. Larry Kent. Mixed couples for the game of love involving Boy & Girl & Mom & Dad. If only it had better direction and acting, and an editor that could clip for comic timing, this might have been a very funny and pertinent poke at those ever-popular victims: middleclass young and middle-aged parents. Still, Patricia Gage is on key as the mother, and there's a pretty funny car chase. D. Cinepix. P. Dal Productions and Kit Productions. 1972.

Tiki Tiki. Dir. Gerald Potterton. Potterton created this two-for-one children's movie from an inspirational treatment of an indigestible three hour Russian live action feature by utilizing cartoon characters to make a movie inside the movie. It ought to have been distributed to a film starved kid-audience for a big b.o. but at least it could be hilarious midnight fare for the hazies with its crazy combo of **Yellow Sub** and **Captain Hook** antics. D. Faroun. P. Potterton Productions. 1970.

New Releases

Bar Salon. Dir. André Forcier. Grainy black and white exploration of a proletarian nightmare involving the failure of a mediocre Montreal bar salon and its one-time owner, a plump misfit in his fifties, brilliantly played by Guy L'Ecuyer. This bitter vaudevillian style offers the narrative in distinctively realistic episodes which penetrate the set-gag delivery. A promising feature that was well praised when shown at the Museum of Modern Art and the Sorrento Festival. CC: **19:** 28-31. D: Les Ateliers du Cinéma Québécois Inc.. P: Les Ateliers du Cinéma Québécois Inc.

It Seemed Like a Good Idea at the Time. Dir. John Trent. A funny, crude, ridiculous, sub-collegiate farce revelling in bawdy bowel humour and a zillion mistaken conceptions and plot convolutions. Local Ontario references to developers and politicians in David Main's script give a Canadian flavour to the antics of Anthony Newley (once The Artful Dodger in Lean's **Oliver Twist**), Stefanie Powers and Isaac Hayes in this carry-on anyhow style knee-slapper. D: Ambassador Films. P: Quadrant Films.

Lies My Father Told Me. Dir. Jan Kadar. The European touch of director Kadar (**The Shop on Main Street**) and the solid Jewish persona of Yossi Yadin give this treatment of Ted Allan's novel-screenplay a welcome breadth that combines favorably with the Montreal period background and the capable performances of Len Birman and Marilyn Lightstone. The sentimental nostalgic tale of a boy and his grandfather is made too rich for some tastes with the addition of syrupy music, yet in many ways the style of the theme calls for a full musical treatment with song and dance; it feels like a musical manqué. P. Pentimento and Pentacle VIII Productions; D: Astral 1975.

Me. Dir. John Palmer. This rousing and energetic emotional exploration of the needs and demands of a young writer's love lives began as an exuberant theatrical production at the Toronto Free Theatre. Confined to film, and opened out dramatically in only the most conventional sense, the play is cramped and lessened somewhat. Nevertheless it is an entertaining production displaying the skills of Stephen Markle, Brenda Donohue and Chapelle Jaffe, who have yet to modify their treatrical style for film. CC: **19:** 46-47. D: Muddy York Motion Picture Ltd. P: Muddy York Motion Pictures Ltd. 1974

Monkeys In The Attic. Dir. Morley Markson. Inner and outer selves meet in a long night of bizarre surreality with Victor Garber and Jackie Burroughs costumed and capering like fantastical creatures, while Louis del Grande, Jess Walton and pizza delivery boy Jim Henshaw are stirred into the brew for a sizzling visual treat. Henry Fiks' images backed by a Nexus sound track and imaginative performances make a movie out of madness. CC: **16:** 38-41, 68; D: Ambassador; P: Morley Markson & Assoc. Ltd. 1973

Les Ordres. Dir. Michel Brault. Five selected victims of the "I was only following Orders" autocracy of the War Measures Act in 1970 Quebec are seen tumbled and torn from their everyday lives and arbitrarily imprisoned. One watches, moved, yet aware that Canada is now one of the few countries left where people are still shocked by such commonplace disregard of citizens' rights. Michel Brault shared Best Director Award at Cannes 1975. CC: **17:** 77; **20:** 27, 64. D: New Cinema (E): Les films Mutuels (F). P: Les Productions Prisma. 1974

Paperback Hero. Dir. Peter Pearson. Keir Dullea and Elizabeth Ashley enjoy juicy roles in this story of a macho small-town hockey star in a dying Saskatchewan village who senses his time has come too. CC: **10/11:** 42-47, 70; D: Cinepix; P: Agincourt Productions.

Pour le meilleur et pour le pire. Dir. Claude Jutra. Marriage observed. Over the years with sneers and tears, with Jutra as the Husband, Monique Miller an elegant etching as the Wife, and Monique Mercure fascinating (of course) as Another Woman. Fluctuating, fantastical, sometimes almost surreal, always entertaining and entirely competent and delightful. It hasn't much heart but is has loads of style, and when Jutra finds married life deadly, his couple shoot it out, in just one of the numerous and totally unforgiveable visual puns that prove we can have two languages and still not escape the punster. D: Cinepix P. Les Productions Carle Lamy. 1975.

Recommendation for Mercy. Dir. Murray Markowitz. An exploration of the story of a 14 year old boy sentenced to hang for rape and murder veers toward exploitation as it echoes the sensational Stephen Truscott case though it avoids parelleling it. Andrew Skidd is reminiscent of the early Jean-Pierre Leaud in a tight performance as the condemned youth, and Markowitz catches some of the simmering sexuality and sadism of the small town environment as he comments on the gross exploitation and cruelty of our society. CC: **19:** 40-41; **20:** 47-48. D: Astral. P: Paradise Films.

Why Rock the Boat? Dir. John Howe. William Weintraub's novel of the innocence of people and politics set in the forties' newspaper world in Montreal, has become a fine, funny movie, so Canadian in content that it almost feels foreign. Stuart Gillard won an Actra Award for his portrayal of the all-Canadian cub and Henry Beckman, Patricia Gage, Ken James, Budd Knapp and Sean Sullivan provide vivid characterizations, while Tiiu Leek looks perfect. CC: **15:** 18-19; **16:** 14; **17:** 38-39, 74-75. D: Columbia, P: NFB

Distributors:

Ambassador Films: 88 Eglinton Ave., Toronto (416) 485-9425.

Astral Communications Ltd: 224 Davenport Rd., Toronto (416) 924-9721.

Ateliers du cinéma québécois: 183, rue Logan, St. Lambert, Que. (514) 672-7117.

Cinepix: 8275 Mayrand. Montreal (514) 342-2340.

Crawley Films Ltd., 409 King W., Toronto, Ontario (416) 366-0714.

Faroun Films: 136 St-Paul East, Montreal (514) 866-8831.

Les Films Mutuels: 225, Roy St. East, Montreal (514) 845-5211.

Muddy York Motion Pictures: 150 Farnham, no 322, Toronto (416) 920-0661.

New Cinema Enterprises: 35 Britain, Toronto (416) 862-1674.

Universal Films: 2450 Victoria Park Ave. Willowdale. M2J 4A1. 416-491-3000

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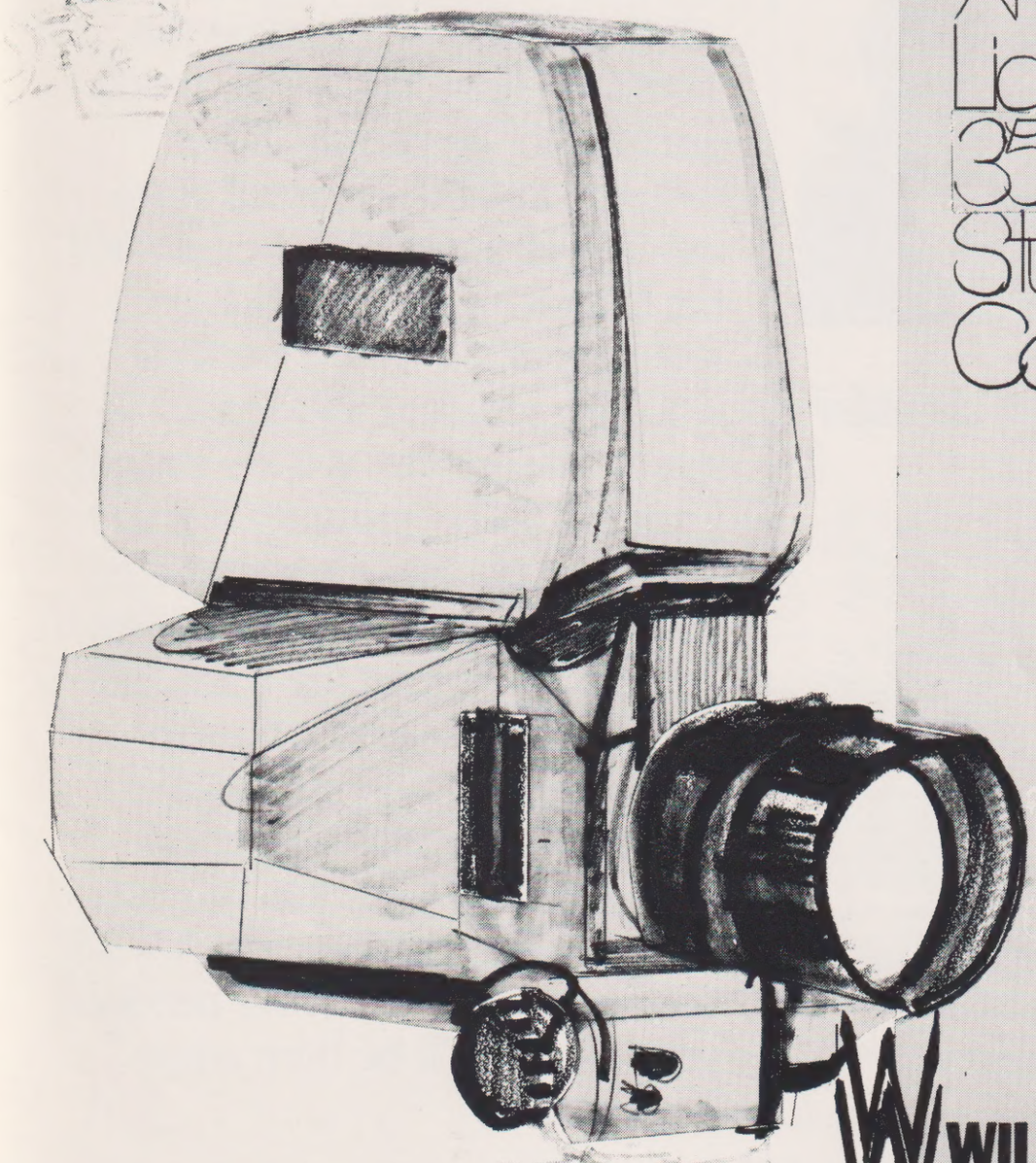

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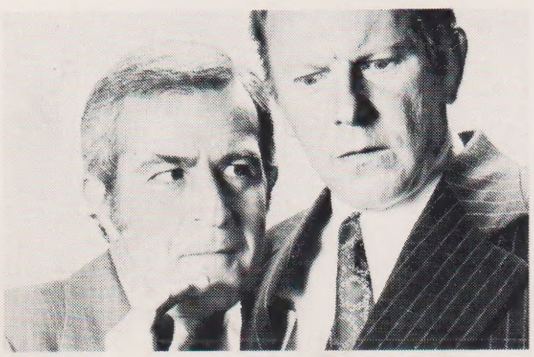

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These are difficult times.

Anyone in business knows that 1975 will go down as something less than a great year economically. Mail strikes, inflation and increased costs have hurt everyone. The film industry, still in its infancy in Canada, has probably been hurt more than most. The number of feature film and independent documentaries produced this year compared to 1973/74 is down 40%. This has affected us and everybody else in our industry. Even in this climate, our two companies, Quinn Labs and Mirrophonic Sound have not laid off one employee.

We have in fact added talent whenever it has been available and could complement our operation.

The facts.

During the recent mail strike, (in a quiet business year), our then parent company suffered severe financial difficulties, which became acute during October and November. This situation jeopardized Quinn Labs and Mirrophonic Studios, and required that immediate refinancing be undertaken to ensure that our two companies continue their healthy growth. During this period not one major customer – despite the ill-advice many received – pulled negatives from the Lab or cancelled work at our sound studios. To all of our clients, large and small – "Thank you". In addition, during this period, a considerable amount of new work came into our companies. Now that's confidence!

What we did.

Immediately we sought assistance from a strong resourceful group with confidence in Canada's growth generally, and in the future of the film industry specifically. The Company we have joined with is Trizec Kemsley and Milbourne (Canada) Ltd. TKM is a concerned financial company with over 300 subsidiary and associate companies in Canada and throughout the world. They have now obtained the assets of the Quinn group of companies. The management and financial resources of TKM have made it one of the leading international financial institutions and these resources will contribute considerably to the stability and growth of the film industry in Canada.

What it all means to you.

If you are in the film business and one of our customers, this simply means that Quinn Labs and Mirrophonic Sound are still in the solid position to provide you with the most professional service and product in the industry. An example of that product is the Mirrophonic engineered videotape sound recording and mixing system – a technological breakthrough in the videotape business for Canada and the rest of the world.

If you aren't a Quinn customer, it means you now have an alternative Lab or Sound Studio to turn to when things go wrong.

If you are not in the film business, but are reading this for general interest, be assured that this consortium of people and Companies TKM, Quinn Labs and Mirrophonic Sound will help provide Canada with a film industry that can compete anywhere in the world – including Hollywood.

F. I. Quinn

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On December 19th, we ran this ad in the Toronto Star and the Toronto Globe and Mail. It was directed to the people in our industry and the financial community. In a nutshell, I explained the Quinn and Mirrophonic financial crisis which has long since passed, and alluded to the major reason why we are strong, growing and continuing our success. In a phrase, it's because of you, our customers. And to our customers, both at the Lab, and at the Sound Studio who supported us and gave us tangible confidence during this period – their business – we can only say in a most sincere way, THANKS, you were there when we needed you – and we'll be here when you need us.

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